

# OKLAHOMA TODAY

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**SPECIAL HOLIDAY ISSUE**



## OKLAHOMA TODAY

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COMING IN THE SPRING ISSUE *Oklahoma Today* will visit Southwestern Oklahoma, home of the buffalo, Fort Sill and the Plains Indians. In this rugged region are the Wichita Mountains with its wildlife refuge, state parks, canyons and recreation areas. Large lakes offer superb fishing and hunting. Our readers may be surprised at the variety of entertainment and attractions in the Great Plains area.

Left: Winter's snow frosts a small foot-bridge and ices over a stream running through Roman Nose State Park, near Watonga. Photo by Fred Marvel.

# *A Tour of Houses of Worship*

## HOLIDAYS MEAN HOLY DAYS FOR MOST OKLAHOMANS

PHOTOGRAPHY  
BY  
FRED MARVEL

**T**he Holiday Season will find Oklahomans going in record numbers to thousands of houses of worship all across the state. Church steeples rise above all but the tiniest hamlets, and the religious heritage they represent is an integral part of the history, tradition and everyday lives of the people of this state.

The first churches in Oklahoma were built by missionaries in the 1820s. These simple log buildings have long since been destroyed, but they began a movement that was to bring houses of worship of every size and description to the faithful of the state. Oklahomans continued to build churches. The log buildings were replaced by ones of wood and masonry. Many of these early structures still stand and are in use today.

Over half of Oklahoma's church members are Southern Baptist, but most other denominations are also represented among the state's church-

es. The architecture ranges from ordinary to grand, from traditional to contemporary. All are special and occupy a meaningful place in the lives of those who gather within their walls to celebrate the age-old sacraments of their faith.

Many of the state's churches are recognized as being architecturally extraordinary. A few have brought national and international fame to their designers. Some congregations have brought recognition to their churches by serving their fellowman in unique ways. And some of Oklahoma's churches are among the state's most cherished historical treasures.

The oldest church in Oklahoma is the Wheelock Mission Church, located three miles northeast of Miller-ton in McCurtain County. The Rev. Alfred Wright and his wife, Harriet Bruce Wright, accompanied the Choc-taws from Mississippi in 1832 over the "Trail of Tears" to establish a mission. The original log church was built soon after their arrival. It was

### BY JUDITH WALL

JUDITH WALL IS A NORMAN FREE-LANCE WRITER.

*Celebrating its 50th anniversary is the Boston Avenue Methodist Church, Tulsa. The sanctuary is shown at right.*



# *A Tour of Houses of Worship*

later replaced by a stone building, and the parishioners held their first Christmas there in 1846. The stone church served the Wheelock Mission and the Wheelock Female Seminary, which was established by Harriet Wright, until the building was gutted by fire during the Civil War.

Wheelock Church was rebuilt in 1887 and has been used by the Presbyterians of Millerton for most of the ensuing years. A small group of worshipers still come every Sunday morning, something most of them have done since their childhood and their parents did before them.

Missionaries like Harriet and Alfred Wright continued to bring their religion with them to Indian country and helped pave the way for future settlement. The blue-clad troopers of the United States Army also brought Christianity with them as they came to establish the forts that once dotted the territory and were instrumental in bringing peace to the area.

The Old Post Chapel at Fort Sill is not only the oldest military chapel in the state, it is also the oldest church building in Oklahoma in continuous use since its founding. The soldiers of the Fourth U.S. Cavalry and the Eleventh U.S. Infantry built the Georgian style chapel with stone from nearby Quarry Hill. The little outpost of Christianity was the first building visible to weary travelers coming to the fort by stage from other settlements in the territory.

The 104th Christmas will be celebrated this year in the historic chapel, which has been used every Sunday since it was built by a variety of religious groups. It is presently used by Lutheran, Episcopalian and other liturgical denominations who worship together in a common service. The chapel has been used by Roman Catholic, Jewish and other Protestant congregations over the years.

Another of Oklahoma's historic churches is found in the Panhandle community of Beaver. The First Presbyterian Church of Beaver was built

in 1887 at a cost of less than \$1,000 and is still in service. The lumber for the structure was hauled by wagon from Dodge City, Kan. The 80-mile journey took four days since there were no bridges over the rivers and the dirt roads were scarcely more than cow trails. The church was built with volunteer labor from the town's citizens, including those of other faiths.

The Rev. R. M. Overstreet, the church's first pastor, wrote of this cooperative effort, "All lent a willing and helping hand and so the walls went up. It drew us together in a fellow feeling, and had its influence for good ever afterwards."

Many of Oklahoma's churches were built with unskilled, volunteer labor provided by those who would later worship within the walls they were helping to erect. A modern example of this cooperative spirit is St. Patrick's Roman Catholic Church located at 2121 N. Portland in Oklahoma City. This church is vastly different, however, from the small clapboard structure in Beaver. St. Patrick's, which is a particular favorite of Fred Shellabarger, professor of architecture at the University of Oklahoma, demonstrates the intense interest in innovative religious architecture in Oklahoma. Shellabarger feels St. Patrick's design incorporates "contemporary engineering techniques and materials in such a way to allow for a great deal of homemade effort." He admires the design's "no sham" approach to religious architecture.

St. Patrick's could be called a church within a church. The inside structure has walls of glass which dramatically reveal the outside structure. Fifty-two angels molded in huge concrete slabs dominate the church and comprise the outside walls. A 30-foot courtyard separates the two structures.

The building of St. Patrick's was done almost entirely by lay participation with 100 of the church's 500 members coming daily on a rotating basis over a period of two years to

*The unique beauty of the Ho-Chee-Nee Trail of Tears Memorial Prayer Chapel at Tsa-La-Gi reflects the richness of Cherokee design. The three vertical poles symbolize the Trinity in the small, non-denominational chapel near Tahlequah.*



# A Tour of Houses of Worship

erect the church. Designed by Murray, Jones and Murray of Tulsa, the church was selected as the best example of Catholic Church Architecture for 1962, the year of its completion, and has won other national awards for its design. The members of St. Patrick's consider their church to be an example of worship by architecture.

Another of Oklahoma City's unique churches is St. John's Baptist Church located at 57th and Kelly. The church was founded in 1919 and now has the largest black congregation in the state. Members will celebrate their first Christmas in their recently completed building, which was designed by Fritzler, Knoblock and Wadley of Oklahoma City and provides space for a 225-voice choir. St. John's was active in the early Civil Rights Movement in the state and each year holds a memorial service for Martin Luther King Jr.

Oklahoma City is the site of one of the largest churches in the country. Crossroads Cathedral, which serves an Assembly of God congregation, is located at 8901 Shields. The recently completed building will accommodate 6,000 worshipers and provides space for a 1,000-voice choir and a 100-piece orchestra. The church makes use of a motorized preaching ramp which projects the minister into the congregation. It has one of the largest waterfall-style stage curtains in the world for one of its four stage areas. Crossroads Cathedral was founded in 1969 with a membership of 130 and now has the largest church attendance in Oklahoma City. The congregation is planning a costumed religious drama to celebrate its first Christmas in the new building.

While Oklahoma City has the largest church in the state, the city of Tulsa may claim Oklahoma's most visited religious site.

The Prayer Tower at Oral Roberts University is a house of worship of a different sort and uses the telephone as an instrument of worship.

The 200-foot, futuristically designed tower is the home of the Abundant Life Prayer Group, which receives more than a half-million calls for prayer a year from all over the world. The Prayer Tower also houses the ORU visitors' center and serves as a focal point for the 500-acre campus in south Tulsa which is visited by more tourists than any other location in the state.

Tulsa is a city with many noteworthy houses of worship. The Holy Family Cathedral located at 8th and Boulder in downtown Tulsa was built in 1913 and is presently undergoing restoration. The church's priests hold mass in the Vietnamese language every Sunday afternoon for 200 of Tulsa's Vietnamese refugees. The First Church of Christ Scientist at 10th and Boulder in Tulsa is an outstanding example of the neoclassical architecture that enjoyed a revival during the first part of the Twentieth Century.

Tulsa's Temple Israel was established in 1915, and the present contemporary structure was built in 1955. Designed by Percival Goodman, the building incorporates the words of the Ten Commandments onto the massive twin pillars that dominate the front of the synagogue. The 525 families of Temple Israel will celebrate the eight days of Hanukkah Dec. 15 through 22, as will the other 11 Jewish congregations throughout Oklahoma.

Architecturally speaking, the Boston Avenue Methodist Church of Tulsa is the single most important church building in the state, according to Arn Henderson, professor of architecture at the University of Oklahoma and co-author of the book, *Architecture in Oklahoma: Landmark and Vernacular* (Point Rider Press, Norman). Henderson admires the timeless design of the church which does not conform to any known architectural style.

The Tulsa firm of Rush, Endicott and Rush was commissioned to design Boston Avenue Methodist

*The symbolism and functions of their altars contrast beautifully in these houses of worship. upper left, Temple Israel, Tulsa; upper right, St. Patrick's Church, bottom left, Hopewell Baptist Church, and bottom right, Chapel Hill Methodist Church, all in Oklahoma City.*



# A Tour of Houses of Worship

Church. Apparently much of the design was done by a young employee of the firm, Bruce Goff, with the help of a Tulsa art teacher, Adah Robinson. The church was completed in 1929 and, with its 300-foot illuminated tower, is one of Tulsa's most famous landmarks. The church achieved world-wide fame for its then innovative use of modern architecture in expressing contemporary Christian ideals and is included in the Encyclopedia Britannica as an example of a Twentieth Century Church.

The Boston Avenue church will celebrate its 50th Christmas with special services each Sunday in Advent, a presentation of Handel's *Messiah* and a candlelight communion service on Christmas Eve.

It is possible that such magnificent churches as Boston Avenue Methodist will never again be built. The congregation of that church came perilously close to losing their building during the Depression years. Henderson feels the expense of building such a structure with its cut stone work and terra cotta sculptures would be prohibitive by today's standards. Present day churches must rely on more economical building materials and methods to achieve a satisfying design.

The Hopewell Baptist Church of Edmond incorporates used oil well drill stems into its exposed superstructure for an interesting teepee-shaped building. The church's design is not only distinctive, but has proven to be functional and far less expensive to build than more traditional buildings. Hopewell was also designed by the versatile Bruce Goff and represents the other end of the spectrum from the stately Boston Avenue Methodist.

There are too many unique churches throughout the state of Oklahoma to even begin to name them all, but no discussion of the state's churches could end without mentioning the many cultural backgrounds reflected

in various churches across the state. There is a Dutch Reformed Church at Colony and a Greek Orthodox Church in Tulsa. German farmers organized one of the state's Mennonite congregations. Forming the Mennonite Brethren Church in Collinsville in 1913, they voted to have one Sunday School class in English in 1927. There are many Native American churches in Oklahoma.

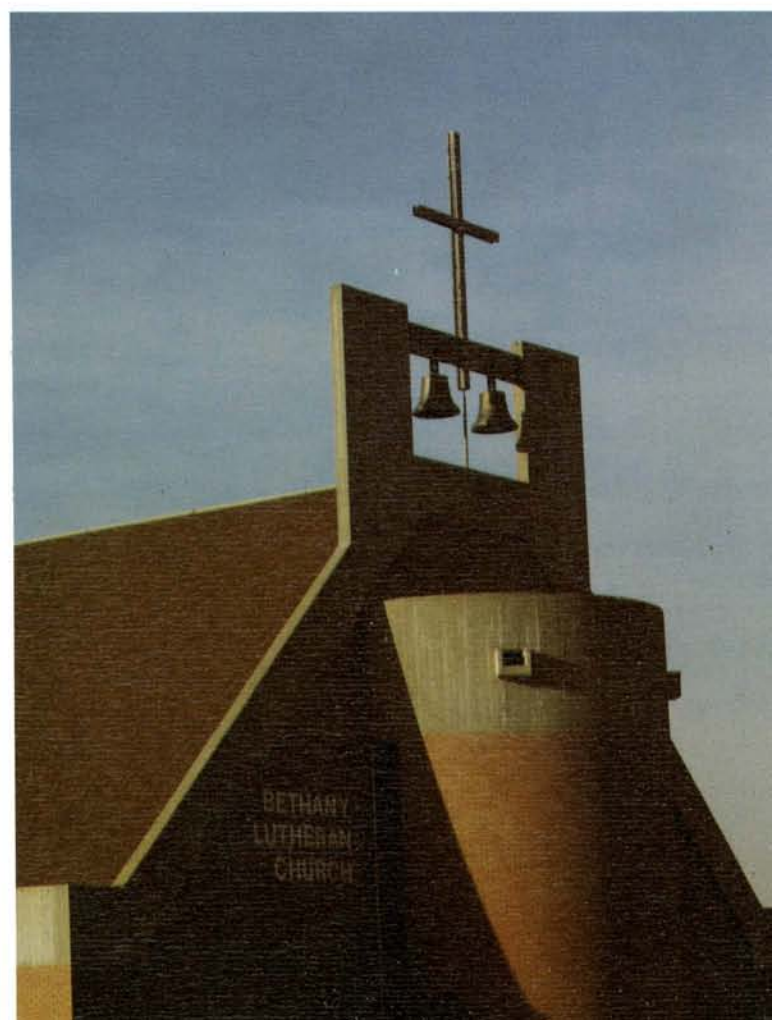
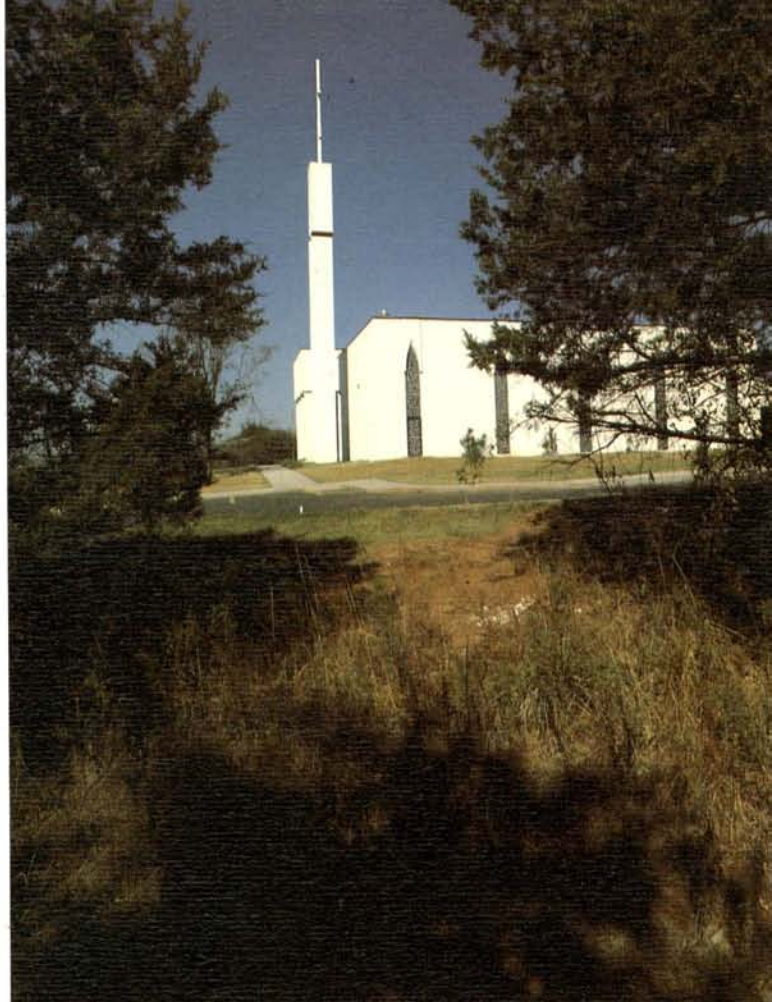
The Saints Cyril and Methodius Russian Orthodox Church in the Pittsburg County community of Hartshorne is one of the state's most interesting churches. It was built in 1916 and is the only Russian Orthodox church west of the Mississippi River. Its distinctive gold, onion-shaped domes give the church a decidedly Russian appearance. The domes signify the flame of a candle and remind the faithful to shine their light to the world.

There is no regular priest for the small church. However, one comes from the Greek Orthodox Church in Tulsa to hold special services and to celebrate holidays. But even with no priest, a small congregation numbering about 30 meet each Sunday and recite the traditional prayers in the Russian language. They will celebrate Christmas in the little church on Jan. 7 since Orthodox faiths follow the Julian calendar.

But whether the services be in Russian or English, whether the faith be Christian or Jewish, the Holidays are a time for coming together—for singing the old hymns, for hearing the familiar words, for remembering other celebrations of years gone by.

Oklahomans will come together in the churches and synagogues across the state to celebrate Christmas or Hanukkah. A handful of worshipers will come again to Oklahoma's oldest church at Millerton for the Sundays of Advent just as their forebearers did 143 years before them. Tradition will once again be served, bringing joy and comfort to the faithful.

*Massive blocks of stone, lettered with the Ten Commandments from the time of Moses, on the Temple Israel, upper left, differ sharply from the glittering exterior of the futuristic design of the Oral Roberts University Prayer Tower, bottom left, both located in Tulsa. The classic white beauty of St. James Baptist Church, Oklahoma City, upper right, offers a quiet retreat while the Bethany Lutheran Church, Tulsa, bottom right, projects the security of a "mighty fortress".*





# Party Foods

BY SUE CARTER

# with an International Flavor

Home for the holidays in Oklahoma! A special time in a special place.

In many homes across the state, it has become a tradition to prepare cookies, candies and other goodies with recipes handed down from one's great-grandmother. And for new immigrants, familiar foods add to the festivities and bring back fond memories of their homeland.

Some recipes were carefully tucked into the corner of a covered wagon with other treasures when the family made the famous land run into Oklahoma. Others arrived by plane as international families came seeking refuge, college education, or instruction at our top military installations.

Each new family coming from another country has enriched Okla-

homa's culture. Throughout the year our varied ethnic background is reflected in festivals, music and the arts, restaurants and specialty food shops.

Of particular interest is the way different nationalities use ingredients and spices. Rice and other grains may be featured in the desserts of eastern and oriental cultures with cinnamon and nutmeg used frequently in recipes of European origin. Unusual ingredients may be purchased at food specialty shops.

The joy of the holidays is in sharing. These Oklahomans—recent and third-generation—offer their favorite recipes to add international flavor to your holiday parties.

And bon appetite!

## Cha Shao Bao (China) Bread Dough

- 1 pkg. yeast (dry)
- 1 T. sugar
- ¼ c. warm water
- 1 c. warm milk
- 4 c. flour

Combine yeast and sugar in warm water. Let stand for 3 minutes. Stir to dissolve completely. Put in warm place 3-5 minutes until yeast is bubbling. Volume will double. Put flour in large bowl. Add yeast mixture and milk. Mix well and make a firm dough. Place dough on lightly floured surface and knead for 5 minutes. Sprinkle flour on dough to prevent sticking. Place dough in large bowl with wet towel on top. Put in warm place for 2 hours until double in size. Punch dough down to reduce size. Cover with towel for additional 20 minutes and keep in warm place. Again, it will double in size. Knead for additional 5 minutes.

### Filling

- 1 T. oil
- 1 lb. barbecue pork (chopped)
- 1 tsp. sugar
- 2 T. soy sauce
- 2 T. cornstarch, dissolved in 3 T. cold chicken broth

Pre-heat 12" wok or skillet for 30 seconds. Pour in oil. Add pork and stir fry for 1 minute. Add sugar and soy sauce. Add cornstarch mixture (gravy consistency) and stir fry 10 seconds. On a floured surface, form dough into a long sausage roll, 2" in diameter. With a sharp knife, cut into 1" pieces. Flatten each round with palm of hand. Roll into 4" in diameter. Place 2 T. of filling in center of each roll. Fold over to seal. Place on wax paper and cover with dry kitchen towel. Let rise for 30 minutes. Place a dish towel over a pot of boiling water. Set the rolls on the towel and steam for 10 minutes. Serve hot.

George Ing  
Shawnee

*Red cherries add a festive look to Cha Shao Bao, prepared by George Ing at the Mandarin Garden Restaurant, Shawnee. Pork dumplings are at right. Photo by Paul E. Lefebvre.*

## Bird's Nest Cookies

(Fagelbo Kakor)  
(Sweden)

(Better known as thumbprint cookies. Use the filling of your choice—jam, jelly, pudding or icing)

- 2/3 c. butter
- 1/3 c. brown sugar (packed)
- 1 1/2 c. sifted all-purpose flour
- 1/2 tsp. salt
- 1/2 tsp. vanilla
- 1/2 tsp. almond extract
- 2 eggs, separated
- 1/2 to 1 c. finely chopped nut meats
- 1/3 c. jelly or preserves

Cream together butter and sugar until fluffy. Add egg yolks, salt, vanilla and almond extract. Beat well. Gradually add flour, mixing well. Shape dough in 3/4" balls; dip in slightly beaten egg whites, then roll in nut meats. Place 1" apart on greased cookie sheet. Press down center with thumb.

Bake at 350° for 15 to 17 minutes or until done. Cool slightly, remove from sheet and cool on rack. Just before serving, fill each with 1/2 tsp. jelly or preserves.

Ellen Nelson  
Oklahoma City

## Rice Cake

(Baked)  
(Republic of China)

- 1 lb. sweet rice flour
- 2 c. water
- 1 c. milk
- 3 eggs
- 1/4 tsp. baking powder
- 1/4 tsp. vanilla
- 1/4 lb. butter
- 1 1/2 c. sugar

Melt butter, then mix with eggs and sugar. Add 1 c. milk. Add flour slowly, mixing constantly. Add water and mix completely. Add baking powder and vanilla, mixing well. Grease cake pan and dust with flour. Pour mix into pan. Bake at 300° for 30 minutes. Test with toothpick.

Mrs. Sue Lin Lewis  
Norman

## Pfeffernuesse

(Peppernuts)  
(Russian-German)

- 1 c. butter or shortening
- 1 c. sugar
- 2 eggs, beaten
- 1/4 tsp. allspice
- 1/2 tsp. nutmeg
- 1 tsp. cinnamon
- 1/4 tsp. cloves
- 1/2 tsp. soda
- 1 tsp. anise seed
- 1/2 c. light syrup
- 1/2 c. molasses
- 1/3 c. water
- 6 2/3 c. flour

Cream shortening, add sugar and cream well; add beaten eggs and spices. Combine syrup, molasses, water and soda. Add to the creamed mixture. Then add flour. Form into rolls 1/2" thick, and chill at least 4 hours; cut in 1/4" pieces; place on greased baking sheets. Bake 8-10 minutes in 400° oven.

Mrs. R. J. Klassen  
Weatherford

# Party Foods with an

## Gulab Jaman

(India)

- 3 c. powdered milk
- 1 c. pancake mix
- 3/4 tsp. baking powder
- 1 c. unsalted sweet butter
- 1/4 c. buttermilk
- 3/4 c. milk
- oil for deep frying
- 4 c. sugar
- 4 c. water

Mix powdered milk and pancake mix with hands to make a fine powder and add baking powder. Melt butter and mix with powder, kneading it. Mix buttermilk and milk, adding one tablespoon of liquid at a time, and make into a fine paste. Make about 50 small balls of this paste. Heat oil for deep frying over low heat. On another burner mix water and sugar to make syrup, bring to a boil and lower heat to medium. When oil is hot, start frying balls, turning constantly. Fry them brown (not very dark) one or two at a time, and put balls in syrup. Let them boil until the balls fluff up to almost double. With a small spoon take them out of syrup and put them in a dish. Serve hot.

Jas Kaur Singh  
Norman

## Shrimp Wonton

(China)

- 12 oz. shrimp, finely minced
- 2 tsp. salt
- dash of pepper
- 1 T. sherry
- 1 egg (optional)
- 1 green onion, finely chopped, or 2 T. dried parsley
- 6 water chestnuts, finely chopped (optional)
- Wonton wrappers
- oil for frying

Wrap 1 tsp. filling in each wrapper. Deep fry until golden brown. Drain. Serve. Wonton may be boiled in water and served in chicken broth with a piece of cooked spinach for garnish.

Loretta Yin  
Ada

## Gajar Ka Halva

(CARROT HALVA)  
(Pakistan)

- 1 lb. carrots
- 1 pint half and half
- 1/4 c. butter or margarine
- 6 cardamom seeds
- 1/2 c. sugar
- 1/3 c. raisins
- 1/3 c. grated coconut
- 1/3 c. chopped almonds and pistachios
- 1/8 tsp. rosewater

Grate carrots. Put in a pan and steam on medium heat, stirring occasionally, until the carrots are reduced about half. (The water content of the carrots will steam out.) Remove black inner seeds from cardamom pods and fry in butter for 2-3 minutes. Add steamed carrots and fry 2 minutes more. Add 1 cup half and half. Cook on medium heat until carrots are very soft (about 30 minutes). Add more half and half whenever mixture becomes dry. When carrots are soft, add remaining ingredients, reserving 1 T. each of nuts and coconut. Pour into a serving dish and garnish with remaining nuts and coconut.

Pakistan Student Association  
University of Oklahoma

## Salchichon de Navidad (Cuba)

- ½ c. whipping cream
- 4 T. white wine
- 1 c. chopped dates
- ½ c. mixed candied fruit, chopped
- 1 c. finely chopped pecans
- ¼ tsp. nutmeg
- 30 finely chopped marshmallows
- 2½ c. vanilla cookie crumbs

Mix with wooden spoon all the above ingredients except the crumbs. When thoroughly blended, add crumbs ½ cup at a time until all are used.

Divide mixture and shape into 3 or 4 rolls on wax paper. Cover with aluminum foil and refrigerate for 24 hours. Slice and serve.

Maria Reeves  
Ada

The recipe for Shahi Tukre was imported into India from Persia during the Moghul rule between the 14th and 17th centuries. It is eaten as dessert, breakfast or a snack.

## Shahi Tukre (Royal Toast) (India)

- 10 medium thick slices white bread
- 1 c. shortening for frying
- ¼ tsp. saffron
- 2 c. milk
- 10 T. sugar
- 1½ c. whipping cream
- 16 pistachio nuts (chopped)
- 6 green cardamoms, crushed fine

Trim crusts and fry bread in shortening until golden brown. Dissolve saffron in 3 T. boiling milk. Add sugar and 1 c. milk. Pour over drained bread pieces and leave to soak. Combine 1 c. milk with whipping cream and pour over soaked bread. Grease an oven-proof dish, arrange soaked bread pieces in it, pouring all the liquid on it. Bake at 350° for 10 to 15 minutes until the liquid dries up a bit. Sprinkle pistachio nuts and crushed cardamoms. It may be served warm or cold.

Mrs. Pramod Nanda  
Norman

## Red Bean Soup with Sweet Rice Ball

(China)

- ¾ lb. red lentil beans (can use pinto beans)
- 10 c. water
- 1 c. sugar

### Soup

Combine beans and water, and slow boil for 1½ hours. Add water as needed so you end up with 10 cups of water.

### Sweet Rice Ball

- 1 c. sweet rice flour
- ½ c. water

Mix water and rice flour together. Work mixture until smooth. Cut into small balls ¼" in diameter. Put balls in soup after it has cooked 1½ hours. Cook additional 15 minutes. Add sugar to soup, blending gently until dissolved. Serve hot. Makes approximately 10 servings.

C. T. Chu  
Norman

# International Flavor

## New Year's Kuchen (Germany)

- 2 c. scalded milk (cooled)
- ¾ c. sugar
- 1 tsp. salt
- 3 eggs
- 3 or 4 c. flour
- 1 pkg. dry yeast dissolved in ¼ c. warm water
- 1 T. sugar
- 2 c. raisins, or 1 c. raisins and 1 c. chopped apple

Mix ingredients into a spongy dough. Set in a warm place until double in bulk. Drop from a spoon into hot fat 400°. Turn to brown both sides. Drain on paper towels and sprinkle with granulated sugar. These are traditionally made at New Year's.

Mrs. Paul DeFehr  
Weatherford

## Jelly Roll (YULE LOG) (Germany)

- 5 eggs separated
- 2 T. water
- 10 T. sugar
- 5 T. cake flour
- ½ tsp. baking powder

Beat egg whites and water with 5 T. sugar until very stiff. Set aside. Mix egg yolks with the other 5 T. of sugar until foamy. Fold egg whites and flour alternately; add baking powder. Spread on brown paper on cookie sheet. Do not spread too thin. Bake for about 12 minutes at 350°. Turn out on sugared wax paper. After peeling off brown paper, roll immediately. Cool for a few minutes, unroll, spread with jelly or jam, roll again and dust with powdered sugar.

To make Yule Log, let cool, unroll and fill with 1 cup whipped cream mixed with 4 tsp. instant cocoa mix, or cocoa and powdered sugar. Spread some on top and sides of roll and mark with a fork to resemble a tree log.

Eva M. Rodgers  
Oklahoma City

The Plantation Cake recipe originated on a southern plantation and was brought to Pontotoc County by Mrs. Z. K. McKay, Ada.

## Plantation Cake

- 1 c. butter
- 2 c. sugar
- 1 tsp. vanilla
- 6 egg yolks, well beaten
- 1 c. buttermilk
- ½ tsp. soda
- 2½ c. cake flour
- 2 tsp. baking powder
- ½ tsp. salt
- 3 egg whites, well beaten
- 3 oranges
- grated rind, ½ orange
- 1 box coconut
- 3 egg whites, well beaten
- 3 T. sugar

Cream first 3 ingredients well. Add beaten egg yolks. Stir soda into buttermilk and add alternately with sifted dry ingredients. Fold in well beaten egg whites. Bake 325° for 45 minutes in well greased and floured 9" X 13" pan.

Before cake is done, pour juice of 3 oranges and grated rind of ½ orange over 1 box coconut. Let stand 15 minutes. Beat 3 egg whites stiff, add 3 T. sugar and beat well. Fold into the orange-coconut mixture.

Let the cake cool in pan for 8 minutes. Turn out on a tray. Prick the cake top and sides with a fork and immediately spread the icing on the cake. Serve warm or cold. Very moist and good.

Kathryn Huser  
Wewoka

## Shao Mai

(Pork Dumplings)  
(Cantonese)

Wonton or egg roll wrappers  
2 stalks celery (chopped)  
1 lb. boneless pork shoulder (cooked & finely chopped)  
1 T. Chinese rice wine or dry sherry  
1 T. soy sauce  
2 tsp. salt  
1 tsp. sugar  
¼ c. chopped bamboo shoots  
1 T. cornstarch  
In a bowl, combine pork, wine, soy sauce, salt, sugar and cornstarch. Add celery and bamboo shoots. Fill wrapper with 1 T. filling. Seal edges together. Make sure the dumplings stand upright. Place a dish towel over pot of boiling water. Set dumplings on the towel and steam for ½ hour. Serve warm.  
George Ing  
Shawnee

## Amish Cookies

1 c. sugar  
1 c. powdered sugar  
1 c. butter  
1 c. cooking oil  
2 eggs  
4½ c. flour  
1 tsp. baking powder  
1 tsp. cream of tartar  
1 tsp. vanilla  
½ c. chopped nuts  
Combine first 4 ingredients. Beat well. Add eggs. Beat again. Add remaining ingredients and mix well. Chill dough. Drop small balls of dough on cookie sheet and flatten slightly with fork (or thumbprint). Bake at 375° 10-12 minutes. (Works well in a cookie press.)  
Kathryn Huser  
Wewoka

## Poached Pears With Creme Anglaise (France)

6 pears, slightly underripe—  
Bosc or Anjou  
4 c. water  
2 c. sugar  
1 T. fresh lemon juice  
1 tsp. grated lemon rind  
1 cinnamon stick  
3 whole cloves

Peel pears, leaving stems if desired. Drop them immediately in cold water containing a little lemon juice to prevent darkening. In a large pot or dutch oven, bring water, sugar, lemon juice and lemon rind to a boil. Add cinnamon stick, cloves and pears. Cover and keep syrup at a rolling boil. This keeps pears moving and cooking evenly until tender. This takes about 30 minutes, depending on ripeness and size of pears. When finished cooking, they should be slightly translucent, and easily pierced with a kitchen fork. With slotted spoon, carefully transfer pears to shallow, flat-bottomed dish. Stand them up to retain shape. Pour a little syrup over pears, cover and chill for several hours.

### CREME ANGLAISE

1 c. milk  
½ c. heavy cream  
1-inch piece vanilla bean  
6 T. sugar  
4 large egg yolks  
2 tsp. cornstarch

Combine milk, cream and vanilla bean in a saucepan. Bring just to boil. Let stand 10 minutes to absorb flavor of vanilla bean. Gradually beat sugar into egg yolks, and continue beating for about 3 minutes until mixture is pale yellow and creamy. Beat in cornstarch. Stir milk and cream mixture into yolks, beating vigorously with a wire whisk. Return mixture to saucepan and cook over very low heat, stirring with a wooden spoon until quite thick and coats back of a silver spoon. This will take about 15 minutes. Do not let it boil. Remove from heat and cool, stirring frequently. Remove vanilla bean, cover custard sauce and chill thoroughly.  
Mrs. Wayne Heise  
Enid

# Party Foods

## Spritz

(Germany)

1½ c. butter  
1½ c. sugar  
1 egg  
1 tsp. vanilla  
½ tsp. almond extract  
4 c. flour

Cream butter and sugar. Add egg, vanilla and almond. Mix in flour until mixture is smooth. Put through desired cookie press onto ungreased cookie sheets. Bake at 400° for 7 to 8 minutes. Makes about 5 dozen cookies.

Betty Bochantin  
Lawton

## Baklava Rolls

(Lebanon)

1 lb. baklava dough (pastry sheets or fillo dough)  
1 lb. pistachio nuts, pecans or English walnuts, chopped  
½ c. sugar  
3 c. rendered butter  
1½ c. Heavy Syrup

Combine nuts and sugar together. Brush baking tray with melted butter. Brush 4 pastry sheets generously with butter and stack on top of each other. Place nut mixture at one end of the dough, fold ends over about 1" in order to hold filling in and roll. Place rolls in baking pan. Cut each roll on the angle into as many pieces as desired. Dot with remainder of butter. Bake at 250° until golden brown. Drain butter completely. Add cooled syrup.

### HEAVY SYRUP

4 c. sugar  
2 c. water  
1 T. lemon juice  
1 T. orange flower water (Mazaher)

Boil sugar and water in a saucepan until it makes a thin string. Add lemon juice. Continue cooking until syrup forms a soft ball in cold water, or, if using a candy thermometer, continue boiling to 225°.

Stir in orange flower water.  
Mrs. W. O. Gray  
Enid

## Milk Rice

(Egypt)

½ c. powdered rice  
1½ c. full cream milk  
3-4 T. sugar  
½ tsp. vanilla  
mixed nuts  
¼ c. raisins

Boil milk and add sugar. Heat over low heat and add rice powder gradually, stirring until rice is well cooked. When mixture becomes a thick paste, pour into deep plate. Spread with nuts and decorate with raisins. Cool and then place in refrigerator. Serve cool.

Laila El Bokle  
Norman

## Basbosah

(Libya)

1 c. sugar  
2¼ c. cream of wheat (uncooked)  
1 stick butter or margarine  
1 tsp. baking soda  
1 c. plain yogurt (unsalted preferred)  
½ tsp. vanilla

Mix sugar with yogurt. Add cream of wheat, then baking soda and vanilla. Melt butter and add to mixture. Spread in a 9" X 9" baking pan. Bake at 350° for 30 minutes and remove when light brown. Cover dish with foil until cool. Spread corn syrup over entire surface. Cut in small pieces and enjoy eating it with your family. Makes approximately 16 pieces. Almonds may be placed on top prior to baking if desired.

Rajab El Zawi  
Norman

# TURNPIKE TUSSLES HEAT UP ICE HOCKEY COMPETITION

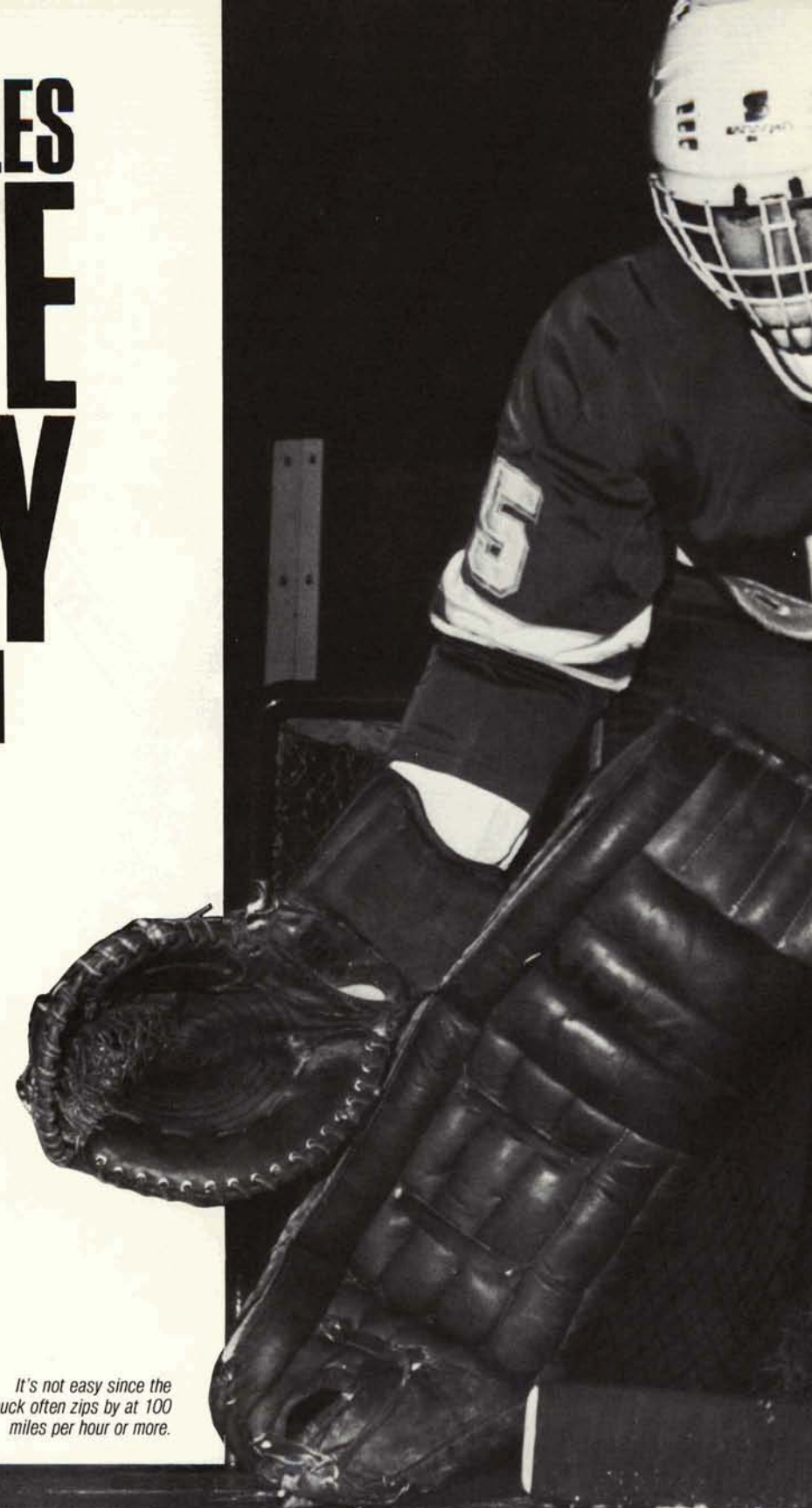
BY ELVEN LINDBLAD

Elven Lindblad is a Tulsa freelance sports writer and broadcaster.

Professional ice hockey in Oklahoma City and Tulsa is enjoying a renaissance, something unexpected in a state proud of its pigskin meccas. Part of the credit goes to the recent settlement of the "war" between the major leagues of hockey. A big part also lies in the realization by Oklahomans of the high level of strategy, speed and skill involved in hockey.

The Tulsa Ice Oilers and Oklahoma City Stars are entering their 16th and 13th seasons, respectively, in the Central Hockey League. The CHL is primarily designed as a developmental league for young professional hockey players. Examination of present and recent National Hockey League rosters shows the largest percentage of players in the league today came from the CHL and played in Oklahoma at some time in their careers.

A long-hoped-for move toward upgrading the level of competition in



*It's not easy since the puck often zips by at 100 miles per hour or more.*



PHOTO BY PAUL E. LEFEBVRE

major and minor league hockey came last spring when the NHL absorbed four of the stronger franchises in the rival World Hockey Association. The remaining four WHA cities were admitted into the CHL. Many veteran hockey observers felt the NHL-WHA battle of fast contracts and fast money generally diluted the quality of hockey seen by fans.

What all this means, according to Oklahoma City general manager Ron Norick and Tulsa general manager Bobby Gilbert, is that better hockey will be played and seen in both cities as well as the rest of the league. Tulsa has a new parent club in the Winnipeg Jets, which could add another dimension to the heated "turn-pike tussles" between the Ice Oilers and the Oklahoma City Stars, which are backed by the Minnesota North Stars.

Both teams will play in the CHL Western Division this season. Joining them will be the Dallas Black Hawks, Fort Worth Texans and Salt Lake City Golden Eagles. The Eastern Division is comprised of the Birmingham Bulls, Cincinnati Stingers, Indianapolis Checkers and Houston Apollos.

After the regular season ends April 5, the top two teams in each division play for the championship. The division winners then meet in a playoff for the Adams Cup, symbolic of the CHL championship. Besides the prestige, a playoff also means increased money for the players.

Ice hockey is, essentially, a simple game. The game is played in three

# ICE HOCKEY

20-minute periods with very little clock-stopping. The winner is the team that scores the most goals, which count one point each. If a game is tied after three periods, a sudden-death overtime is played in which the first team to score is the winner.

How do you score a goal? By simply shooting a frozen rubber puck past a goalkeeper in front of a net. The puck weighs six ounces and measures three inches in diameter and one inch in thickness. Rink measurements are 85 feet wide by 185 to 200 feet in length.

Each team has six players—three forwards, two defensemen and one goalie. The forwards consist of a left and right winger and one center. The center operates up and down the middle of the ice and leads the attack by carrying the puck on his stick. He sets up plays by passing the puck to the wings and is often the leading scorer. Harassing the opposing puck carrier and trying to steal a pass near mid-ice are his defensive assignments.

The two wings move up and down the sides of the rink with the flow of play. They skate abreast of the center to take a shot on goal or to set up a shot for the center. Defensively, they guard the opponent's wings and try to disrupt their passing and to steal the puck.

Defensemen try to stop the incoming play at their blue line. They block shots, clear the puck from in front of their goal and guard opposing forwards. Offensively, they move the puck up the ice. Goalkeepers

must keep the puck from going into the net, whether by stopping it with a stick, glove or other part of the body. It's not easy since the puck often zips by at 100 miles per hour or more.

Tulsa and Oklahoma City have each won the Adams Cup twice. Oklahoma City, known as the Blazers from 1965 through 1977, has won four regular season or division titles to three for Tulsa. Each city averages 3,500 in attendance, but that jumps another 1,000 to 2,000 when they play each other. These games often feature slick passing, hard checking, a lively fight or two, and high-scoring, yet close, results.

A common goal is to improve on the records posted last season. Oklahoma City finished fifth in the six-

team CHL while Tulsa finished sixth. Both teams hope to improve through youth-dominated teams.

"We have more speed and harder-hitting players than we did last year, but we also have more inexperience as a whole," Norick said. "Our big problem last season was that Minnesota and Oklahoma City had a string of injuries to key players at about the same time. That meant neither club could help each other very much."

Another factor was that Coach Ted Hampson learned the hard way about coaching pro hockey. An affable individual, Hampson by his own admission was too lenient on his players. He promises it will be different this year, though he won't launch into a "Theodore the Terrible" routine.

## TULSA ICE OILERS HOME SCHEDULE

### DECEMBER

|    |                |
|----|----------------|
| 1  | Oklahoma City  |
| 4  | Salt Lake City |
| 14 | Oklahoma City  |
| 19 | Birmingham     |
| 21 | Cincinnati     |
| 29 | Oklahoma City  |

### JANUARY

|    |                   |
|----|-------------------|
| 2  | Fort Worth        |
| 4  | Salt Lake City    |
| 9  | U.S. Olympic Team |
| 16 | Birmingham        |
| 18 | Houston           |
| 19 | Salt Lake City    |

### FEBRUARY

|    |               |
|----|---------------|
| 1  | Oklahoma City |
| 3  | Fort Worth    |
| 13 | Fort Worth    |
| 16 | Houston       |
| 20 | Birmingham    |
| 22 | Oklahoma City |
| 24 | Indianapolis  |

### MARCH

|    |                |
|----|----------------|
| 12 | Fort Worth     |
| 16 | Dallas         |
| 22 | Houston        |
| 23 | Birmingham     |
| 28 | Indianapolis   |
| 29 | Salt Lake City |



PHOTO BY JOE OWNBY

# ICE HOCKEY

"I was not hard enough on the players when it came to not giving their best effort or on mental mistakes," Hampson said. "When that happens this year, I'll call them in and talk to them. If it keeps up, that player will go lower in the organization or be sitting either in the stands or on the bench."

Despite having some key players sidelined early in the season by injuries, Hampson likes the Stars' chances. "I was very pleased with our performance in the pre-season training camp. If we play like that through the season, we'll definitely be a contender for first place," he said.

Heading the returnees is center Mike Eaves, the CHL's Rookie of the Year last season and the league's

second-leading scorer. Eaves missed nearly two months of this season with a broken ankle. If he plays like he did last season, when he scored 26 goals with 61 assists for 87 points, the Stars could do some damage. Right winger Dan Chicoine is back after recording 26 goals with 22 assists for Oklahoma City. Other returnees include right winger Jamie Gallimore, defensemen Jim Boo, Bill Butters and Peter Shier and goalie Jim Warden.

Bobby Gilbert's first contact with ice hockey came as a youngster when he sold peanuts at the Old Tulsa Coliseum. Things came full circle this summer when he was awarded the concession rights (peanuts included) for the Ice Oilers.

Gilbert is in his sixth year as general manager after 20 years as a successful Tulsa businessman. The youth-dominated Tulsa squad, according to Gilbert, is enthusiastic and holds the potential for a playoff berth.

"It's good for the fans to pick a rookie and follow his growth throughout the season. The rookies can make mistakes, but they make them trying to do the right things," Gilbert said. "This is our first year with Winnipeg, and they are firmly dedicated to player development. That is good for our team and for the players, too."

Mike Smith is in his first year as head coach of a professional ice hockey team. He promised no miracles at Tulsa, but he believes that conditioning can mean a difference in winning and losing in the late stages of a game. That can be traced to his

## OKLAHOMA CITY STARS HOME SCHEDULE

### DECEMBER

19 Salt Lake City  
21 Salt Lake City  
22 Tulsa

### JANUARY

2 Salt Lake City  
4 Fort Worth  
5 Tulsa  
12 Birmingham  
13 Birmingham  
16 Houston  
18 Cincinnati  
19 Cincinnati  
25 Houston  
26 Fort Worth  
29 Dallas

### FEBRUARY

2 Tulsa  
6 Fort Worth  
12 Dallas  
15 Tulsa  
16 Salt Lake City  
26 Indianapolis  
29 Houston

### MARCH

1 Tulsa  
18 Dallas  
21 Tulsa  
22 Birmingham  
25 Fort Worth  
29 Indianapolis

# ROUGHNECK SOCCER STEPS INDOORS

background in Russian studies while earning his doctorate.

"Russian athletes have a strong belief in conditioning and mechanics in all sports—whether it's hockey, basketball, soccer or whatever," the 34-year-old Smith said. "When I compared their performance and training techniques to our sports, it opened my eyes at how good their athletes are.

"Our training camp had a strong emphasis on skating and conditioning through running. I feel that will pay off later on when we can get that extra effort in close games," he added.

Goalkeeping and center will be the Oilers' strongest points early in the season. Mark Mattsson and Lindsay Middlebrook give Tulsa potentially the best goalie tandem in the CHL. Mattsson won 25 games with Winnipeg in the WHA last year and Middlebrook was the top goalie in the American Hockey League.

Center Jim Wiley, the CHL's top scorer three years ago, is back for his fourth season in Oiler livery. Bobby Guindon backs Wiley up after playing with Winnipeg last year. Left wing Jim Roberts, who played for the Stars last year, came to Tulsa through a trade.

Ticket prices for hockey in Tulsa and Oklahoma City range from \$1.50 to \$5 for single games with season tickets available.

With the new expansion era, the Tulsa and Oklahoma City franchises expect to prosper as fans come to see today's CHL skaters become tomorrow's NHL stars before their eyes.

## BY ELVEN LINDBLAD

Who can get excited about soccer indoors? Capacity crowds in Tulsa and 11 other cities in the North American Soccer League, that's who! Take a standard hockey rink and rules, put down an artificial surface and keep the clock running through four 15-minute periods and you've cooked up unequaled excitement in Tulsa's Assembly Center.

The Tulsa Roughnecks, a professional soccer team, will participate in the first full season of NASL Indoor Soccer, going up against some of the world's best soccer players in an unusual format. Tulsa will play in the NASL's Western Division against the California Surf, Los Angeles Aztecs, Memphis Rogues and Minnesota Kicks. The Western Division winner meets the Eastern Division champion in March for the league title.

New Roughneck coach Charlie Mitchell has some powerful offensive weapons in Alan Woodward, Billy Gazonas and Iraj Danafaird. Woodward made a big impression on Roughneck fans and the NASL with his booming shots, rated among the hardest in all of soccer. Gazonas is a former collegiate star who helps run the offense from midfield. Danafaird is a World Cup veteran from Iran with eye-popping, ball-handling moves.

Veteran defender Alex Skotarek heads the defense with Gene DuChateau in goal.

The popularity of indoor soccer was proven when a capacity crowd of 6,166 in Tulsa's Assembly Center watched the Roughnecks play the Moscow Dynamo, 10-time Russian indoor champions, last February. Information on the indoor schedule and ticket prices is available from the Tulsa Roughnecks, Box 35190, Tulsa 74135, or by calling (918) 494-4625.

### TULSA ROUGHNECK INDOOR SOCCER HOME SCHEDULE

|                 |                    |          |                 |
|-----------------|--------------------|----------|-----------------|
| DECEMBER        |                    |          |                 |
| 9               |                    |          |                 |
| California Surf |                    |          |                 |
| JANUARY         |                    | FEBRUARY |                 |
| 6               | Los Angeles Aztecs | 5        | Memphis Rogues  |
| 17              | Memphis Rogues     | 17       | California Surf |

# Winter Along The Blue

By Gary Lantz

*"A man is rich in proportion to the number of things he can afford to leave alone." H. D. Thoreau*

Sound penetrating the sheer absence of sound—that is the initial greeting. Of foaming, white water against sleek, grey limestone. Of the absence of wind beneath a wind torrent. Of the near perfect solitude of the season.

A heavy sky, a low, milky grey. The winter tree limbs stand in ebony silhouette like a miraculous pen-and-ink etching; the inexhaustible forking and branching, growing ever more delicate, spreading like our own arteries, veins and capillaries seen with flesh and bone stripped away. Millions. Billions. I wonder how anyone can appreciate the marvelous beauty and complexity of a tree without seeing it interlaced against a low mid-winter sky.

It is comfortably cold, the perfect January day. Even now, in late afternoon, the temperature clings to the mid-thirty mark.

Blue River is alive in the rush of its current, the current that over millions of years has carved the narrow valley that shields me from the wind. The current that has channeled the stair-stepping waterfalls, that has polished and pronounced the great masses of limestone lining the riverbed. Ghost rock, the cemetery of ancient seashores.

I sit upon one huge, uplifted stone, and trace the outline of a skeleton that was once life before man knew breath itself. From life to death, from sea to stone . . . how perfectly ageless a river can seem, and at once

show the scars of almost unfathomable aging. Like the winds, rivers revolve to the dictums of eternity. Man can only search for signs and ponder, and possibly find a touch of that great strength, and then yield to its direction.

Tall stands of red cedar rise over the ridgeline where I make my camp. They break the wind, and shelter countless birds who winter along the Blue. They are constantly hungry now—the chickadees, cardinals, titmice and the great variety of sparrows that fly into the nearby sheltering boughs. Food is body heat; heat is life.

I unconsciously follow this commandment of warm-blooded races. My tent is low and narrow, designed to retain body heat. My sleeping bag is lined with goose down, the ultimate insulator. It seems strange that our seemingly omnipotent technology cannot improve upon nor even duplicate the natural warming properties of goose feathers.

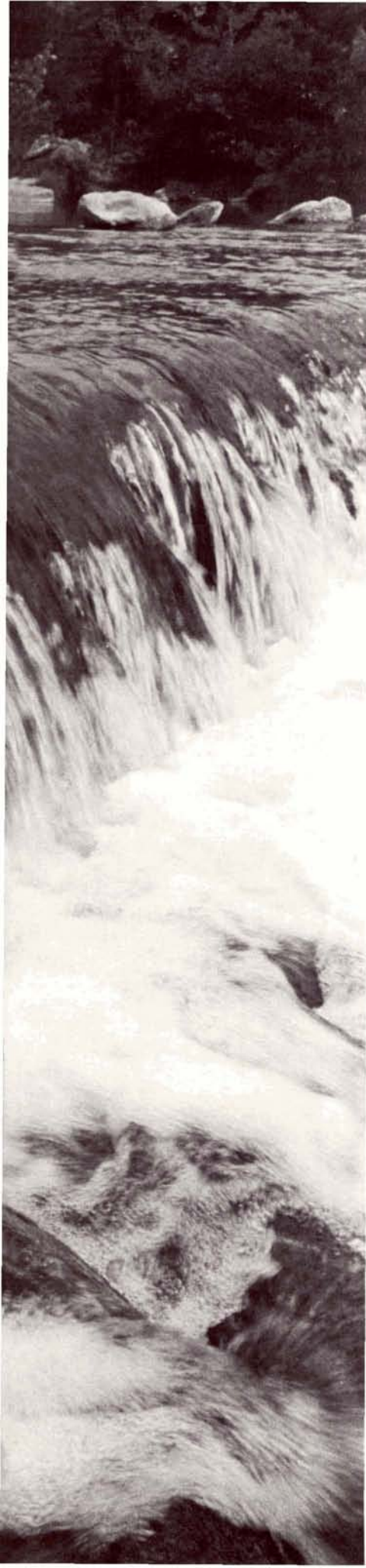
Suddenly, I realize my own insignificance: feet clothed in cowskin, shirt and socks woven from sheep's wool. I borrow from the bodies of others to simply stay alive, my only source of heat the dried wood gathered from the riverbank.

And should I seek to escape, I will draw even deeper into antiquity to rob the stores of the dead. Fossil fuels will warm and power the car that will travel upon a highway paved with these same remains of ancient life.

This evening when I go to the river to fish, I will hopefully return with a creature whose ancestors swam here



PHOTO BY FRED MARVEL



To reach the Blue River  
Fishing and Hunting Area,  
drive six miles east of  
Tishomingo on SH 78, turn  
north on a section road for 6.5  
miles and follow signs to the  
campground. The gate to the  
campground is closed at 10  
p.m. daily. Trout season this  
year runs Oct. 27-March 31.  
A special \$3 annual trout  
permit is required for  
everyone, good for both the  
Illinois and Blue rivers.

long before Cro-Magnon man scratched his prayer symbols to the animal life about him. Then, the cells of the fish will dissolve into my personal warmth and strength.

Winter, the greatest beauty, ever the fatalist, the final, lasting teacher. How many lessons we must learn, how many illusions we must shelter, near the solitude of a cold, remorseless stream.

I have company as I advance over the rocky path to streamside. A doe coughs a warning in the undergrowth; a pair of wood ducks streak overhead, lamenting all the day. The horizon glows a brief pink-and-gold. A distant clamoring, and a single line of low goose profiles, bound for their winter refuge near Tishomingo, passes.

To some the calling of wild geese echoes a sadness. Yet for me it has always been the single clearest note of freedom. The need for going, to be truly unshackled at some moment in our lives, is within us all. I salute them with a moment of silence, and envy each the vision inherent in that ancient blood.

Daylight wanes. I have time for a dozen casts into a deep, stone pool catching the flow from three churning waterfalls. The lure bears resemblance to nothing in particular, but the stocked rainbow trout, trucked in weekly from a federal hatchery in Arkansas, are ravenous. Accustomed to regular feedings of commercial trout pellets, they will strike almost anything after overcoming the shock of transport and adjustment to alien surroundings.

After several casts, I have two ten-inchers, big for stocked trout. Just

right to fry with bacon over waning coals, then to grace a plate swimming with brown beans and a slice of raw onion.

Darkness. Tired, cold and full, I postpone dish cleaning, knowing full well the morning will dawn no warmer, nor the chore appear any more pleasant.

But this is the hour reserved for the bracing bite of tobacco smoke, and listening to owls. A great-horned owl gives a quivering greeting from a nearby tree. In the distance, ever so faintly, another answers. And throughout the river valley all of life listens. For when owls talk, like the banshees of Irish legend, they tell of death. Maybe a cottontail rabbit, or a field mouse, or a crow taken from its perch in a tree. The hunters of the night.

Even we mighty humankind, with our implements of destruction that can snuff out whole races like a cinder, even we still fear the darkness, when we face it alone. Fearing the talons and the teeth of our not-so-dim past, we still pay homage to those gods of darkness every October eve. We honor these aged fears in art and literature.

I have but a moment before sleep. Why do I come here? Because this is life, at its finest and fullest, and the discovery of life is the reason for living. And I once again realize that this river, and all rivers like it, and all places wild and free, must remain so. There are voices in the stone, voices in the water, voices in the wind. We may choose to ignore them if we wish, but in doing so, we ignore the echoes of our destiny.

**A**s the candles were lit, the Christmas tree became a magic cone of green cedar encircled with glittering tinsel, looped with strung popcorn and cranberries. I was too small to be of any use and auntie, mama, and dad had left me propped against a pillow across the room. A candle holder clipped to the end of each branch held its tiny, dangerous torch; a candle flame too high, a careless gesture with a match, and the suddenly flaming cedar could become a holocaust that would burn down the house. When Dad lighted his share of the candles, a bucketful of water was never far from his hand.

The candles lighted, auntie, mother and dad crossed the room to stand beside where I sat on the floor. The room that had been in darkness glowed with a gorgeous light. One string of small ornaments, really large oblong beads, glittered like the jewels of Ophir, each bead reflecting a myriad of tiny candle flames mirrored in its shiny colored surface.

"Isn't it pretty?" auntie murmured.

"Beautiful," mama agreed. "We'd better blow them out."

Dad moved toward the tree, still carrying his bucket of water, and began snuffing out candles. Auntie went to help, carefully shielding each candle with her hand as she blew out its flame. As the room darkened,

mama lit the mantle of the gas light that illuminated the living room. It was Christmas Eve, 1918. My second Christmas, and the first one I remember.

My memories of that Christmas are impressions only, translated into words with the passing years. I recall that there was one gift under the tree, a roly poly clown. I crawled under the cedar's spreading branches, and wonderingly pushed the clown over, watching it right itself on its roly poly bottom.

Many a Christmas is memorable. Christmas, 1926. Hard times. My uncle was out of work, and his family had moved in with ours. Dad was a young mechanic, working for less than \$25 a week. Christmas money was short that year. No Christmas tree.

My mother and my aunt decorated a dining room chair for each of us youngsters, hanging over the chairs our Christmas stockings, made of bright red and green corduroy and embroidered with sequined santas, dolls, and toys. Into the stockings went our meager gifts of curly Christmas candy, oranges and apples. A Christmas almost without material gifts. A Christmas of the spirit, of half-a-century past, and one I treasure most.

On Christmas Eve, 1930, I never slept a wink. So strong was my anticipation of the morning that sleep

would not come. I laid awake staring into the darkness and squirming restlessly all through the night. When remote morning at weary last arrived, I arose, owl-eyed, and dressed. Breakfast was hurried and swallowed whole. Then my cousin and I waited impatiently.

When the living room door was opened, we burst through. I ran to get the brand new air rifle I knew my cousin was going to get. He ran to get the .410 shotgun he knew I was going to get. Then we met beside the tree, both grinning widely, each to present the other with his yearned for gift.

Christmas, 1938. Working our way through college, my cousin and I spent six cold weeks before Christmas in the dusty, dirty attic of a Guthrie department store, assembling toys. The pay was bad. The working conditions were worse. But we felt like Santa's elves, and it was a wonderfully enjoyable time—in memory.

Knocking down crates, knifing open boxes, we worked with hands and fingers grimy and numbly cold. We assembled bicycles, coaster wagons, tricycles, pedal cars, doll houses, toy trains, bolted runners on sleds, unpacked dolls, popguns and cap pistols, musical toys, an endless variety of playthings. From 8 a.m. 'til well after midnight most nights, we were at it.

I had no mechanical ability. Nuts and bolts were polarized for me. Metal parts repelled each other, and things simply fell, or flew, apart. For cousin Oscar they performed perfectly. Things fell together. I would despair, with a heap of pieces that would not fit scattered around my feet, until he would drift by. Then, suddenly, the pieces seemed almost to float up from the floor to assemble themselves at his deft gestures. As we carried everything downstairs and created Toyland, we felt almost as if we were creating Christmas.

It seems a perverse thing that the most abundant and easy Christmases seem to fuse together. Memorable, for me, are that first Christmas, another involving a time of hardship, and two of concern for the gifts others would receive. Christmas is a time of giving, and an especially wonderful time of getting, if what you get is not just material, but memories that live and outwear the years.

# Christmas Memories

*by bill burchardt*

Bill Burchardt retired last fall as editor of *Oklahoma Today*.

# Elk City Creates The Spirit of Christmas

An old-fashioned Christmas, the kind your grandparents may remember, happens each year in Elk City.

Fashioned after the original Main Street Christmas celebrations in the early 1900's, the community party takes place around the gazebo next to the Elk City Old Town Museum the first Sunday each December. The first party was in 1971.

Although organized by the museum and the Western Oklahoma Historical Society, almost every group in town participates.

The school children were busy all last month making ornaments for the tree. Girl Scout and Boy Scout troops made their share and so did church groups.

Then the high school boys in the Key Club selected the perfect red cedar growing out in a nearby pasture. The tree must be tall and straight and reach to the top of the gazebo — about 10 feet. After cutting the tree, they set it up in the gazebo. The boys also hang greenery around the museum.

Church and school choirs practice singing carols. Volunteers meet in someone's home to stuff about 900 sacks of hard candy—all donated.

And then at 2 p.m., the children will begin to gather, bringing their parents and other adults along, to decorate the tree with their carefully made ornaments. A vocal music group will sing carols in front of the gazebo; another may entertain from the porch of the museum.

Christmas music will be played inside the Memorial Chapel, part of the museum complex. Also in the complex are an old, rock, one-room school and a wagon yard. An early day railroad depot will be built soon.

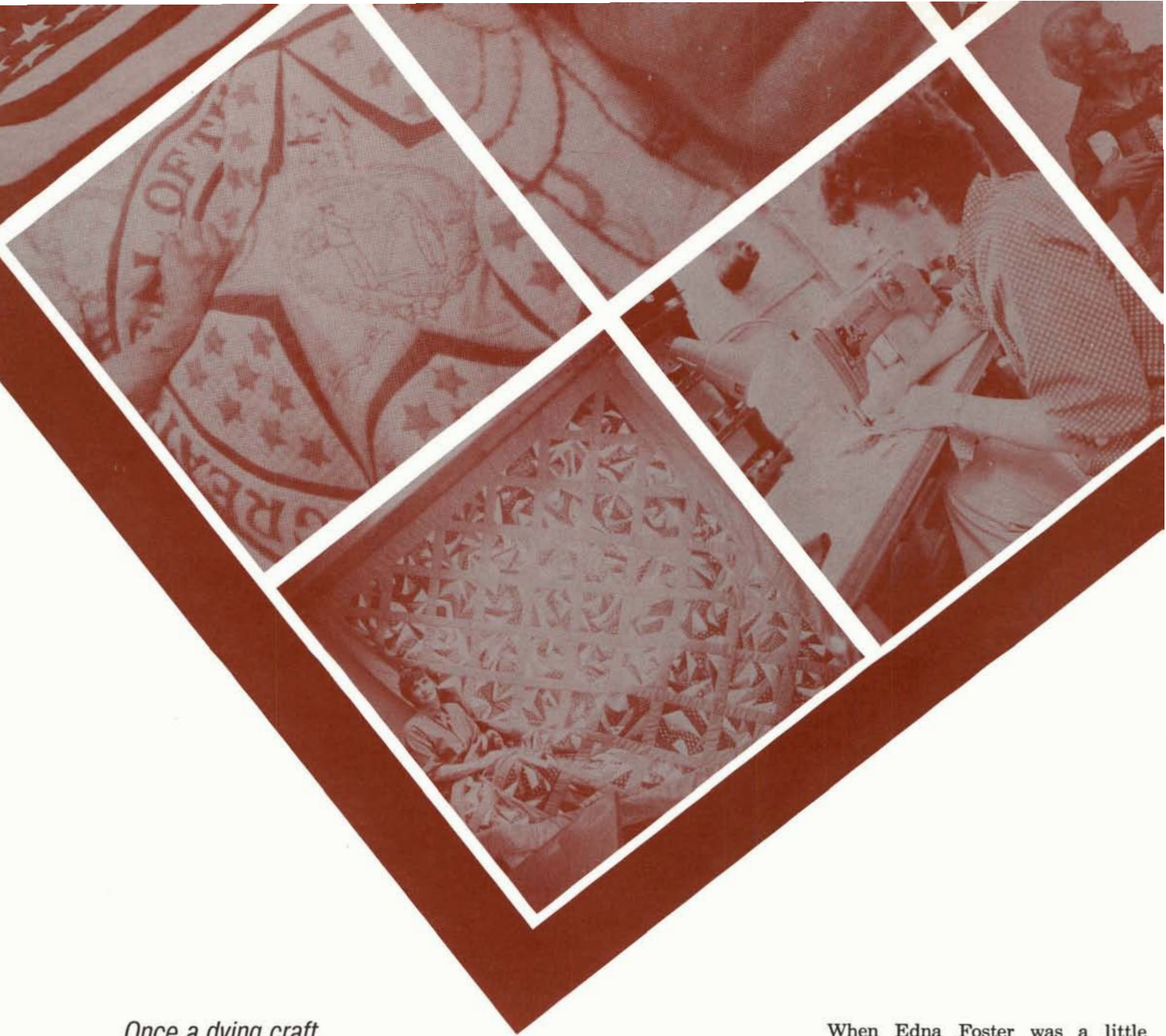
When the bell in the chapel begins to ring, the children know its time for Santa's arrival, and 900 sacks of candy will quickly disappear.

Throughout the month of December, the beautifully decorated tree will light up the gazebo and the Old Town Museum, a symbol of Elk City's pride and its community spirit.

Sue Carter



PHOTO BY LARRY NANCE



*Once a dying craft,*

# Quilting Bounces Back

*in an Oklahoma revival of the folk art*

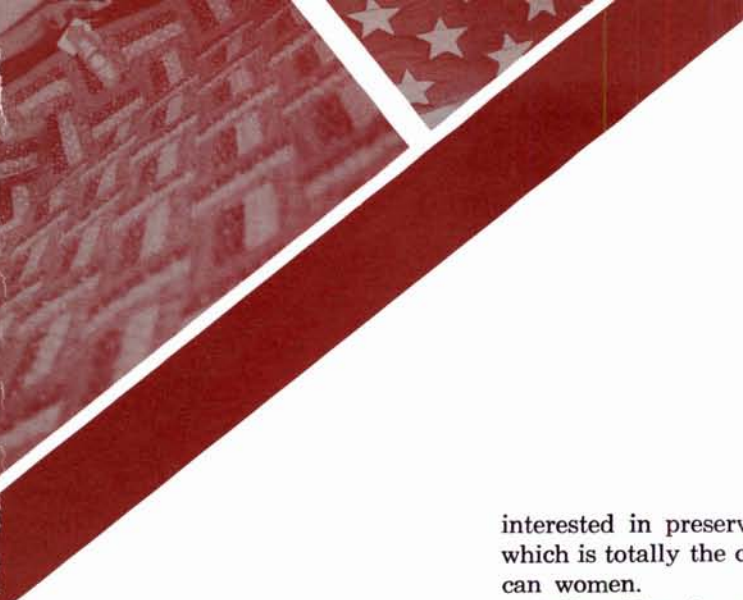
**BY JUNETTA DAVIS**

Junetta Davis is a journalism professor at the University of Oklahoma and a free-lance writer.

When Edna Foster was a little girl, her mother tried to teach her to quilt. However, she thought it was sheer foolishness to cut material into small pieces and sew them together again. So, she never took to quilting, not for a long time, at least.

It was 1929 when Edna Foster, then 35 and the mother of two teenage sons, decided to make a quilt. This time, she had to teach herself, using patterns which ran regularly in *The Daily Oklahoman*.

Her first quilt was nothing to brag about. You might say it was an exercise in frustration. There was a drought, and she couldn't get flowers to grow outside, so she decided to put them on a quilt. She appliqued flowers onto a background, however,



The Oklahoma Historical Society is displaying a special exhibit, A Century of Quilts, through February in its main museum southeast of the Capitol in Oklahoma City.

interested in preserving this folk art which is totally the creation of American women.

Quilting is an old art, whose origins can be traced back to China, North Africa and the Near East, but quilting developed into an American art with the settlement of the nation.

American women have made quilts for 400 years, since the first European women brought their quilts and their needles with them to the new world. And the quilts of American women have carried history with each stitch.

Dixie Haywood, a newcomer to Oklahoma and to quilting, got interested through looking back in history. She wanted to learn what life was like before supermarkets and automobiles. She was fascinated by the names of quilt patterns, many with political significance, showing that women, as well as men, had a keen interest in public issues.

There were patterns called "Lincoln's Platform" and "Old Tippecanoe" and "Whig Rose" and "Radical Rose" with a touch of black to symbolize the slavery issue. The quilt patterns also symbolized the hardships as the sturdy settlers moved west: "Pilgrim's Pride," "Bear's Paws," "Rocky Road to Kansas," "Texas Tears." They also had Biblical names, like "Jacob's Ladder," and sentimental names, like "True Lover's Knot," also names for birds and trees and poetry.

"One of the myths in our society is that women don't have mathematical minds," Mrs. Haywood said. "Yet by folding paper, they (the early quilters) worked out very complex geometrical patterns." They may be accidental artists to some, but she sees in their work very carefully

planned art.

Mrs. Haywood moved to Oklahoma from California a year ago and has discovered bits of Oklahoma history through some of its quilters. For instance, earlier this year, she was asked by organizers of Quilt Symposium '79 in Palo Alto, Calif., to find a quilt to represent Oklahoma. And that's how she discovered Minnie Shattuck of Enid, whose quilt, "Whirligig," was among the top five in the California show.

Mrs. Shattuck, 84, has quilted all her life and is finally being recognized for her top-quality quilting.

"I was born with a needle in my hand," she said, explaining that she can't remember learning to quilt. She's just always done it. She says she's probably made 35 quilts through the years, but she never counts quilts or stitches or spools of thread.

"I just piece my quilts, and I piece them good," she says immodestly. "I don't mind putting my quilts up against anybody's."

She finished one quilt in July, which took about six months to make, but she has made a quilt in six weeks. She quilts when she wants to, and she takes great pride in thinking that her 10-year-old granddaughter may have inherited her love for quilting.

Mrs. Haywood works out of her studio in Oklahoma City, making contemporary crazy quilts and gift items, such as Christmas decorations, teapot covers and clothing. She conducts workshops and consults with groups planning quilt symposia, such as the one in Prague in late October.

Like Mrs. Haywood, Kathy Rae-side of Norman got into quilting by way of history. She's a spinner and a weaver, but when she gave classes

still resisting cutting material into small pieces and sewing them together.

"I wasn't so pleased with it," she says 50 years later, "But I progressed into making more beautiful quilts."

Now 85, Edna Foster of Perry is still quilting. In fact, she's been running her own little quilting business since 1929. She makes about 75 designs for applique quilts. She bastes the pieces into place on background material, and the customer whips around them, returning the quilt to Mrs. Foster for quilting.

Mrs. Foster estimates she's had a hand in making about 1,800 quilts in 50 years for customers in all of the states and in England and France. She wishes her mother could have seen some of them.

Mrs. Foster, one of the vanishing breed of traditional quilters, finds herself providing a quilting service to the fourth generation. Young women bring her their grandmothers' quilt tops to be quilted. They're hauling them out of storage and having them quilted for sentimental reasons, she said.

And young women are a part of the revival of interest in quilt-making. Some are just beginning their families, and others are young artisans,

# Quilting

at Norman's Firehouse Art Center, she found lots of interest in quilting.

On her first quilt in 1970, she made lots of mistakes. So she got some books and researched quilting, teaching herself and then her students. She finds the revival of interest in quilting cuts across all ages. There are lots of young married women, as well as some in their 40s and 50s, who want to make quilts for their children and grandchildren.

She's not sure why there is a revival in quilting. It may be, she suggests, that people are uncertain of the future and are falling back on the securities of the past. Or it may be that people are staying at home more and doing things with their hands.

"People want to do things with their hands," she says. "What's wrong with lots of jobs is that you can't see the end product of what you're making."

Mrs. Raeside, an Oklahoman for six years, has been exploring Oklahoma through quilting and other crafts. She's begun to collect Oklahoma quilts, some of which depict the pain and hardship of their makers.

For instance, she recently bought a quilt from a man whose wife had made it while she was dying of cancer. When the pain got too bad to sleep, the woman would get up and quilt. Now, her husband is selling her quilts to help pay her funeral expenses.

Mrs. Raeside has bought two quilt tops from an elderly traditional quilter who is going blind. The octagon pieces in one were cut from printed flour sacks and put together in 1939 when the nation was still deep into the Depression. The other is a 20-patch block quilt top with 3,000 pieces.

In researching quilting, Mrs. Raeside talked to women at the Senior Citizens Center in Norman, where she later participated in making a giant friendship quilt to commemorate Norman's 90th birthday last spring.

The Norman Senior Citizens Center, as well as others throughout the state, has a corps of quilters who quilt for others and contribute what they make to the center. There is always a waiting list of 20 to 25 quilts, and the six regulars there complete about one quilt a month. They charge anywhere from \$25 to \$50 for the quilting service, depending on the size, the pattern and the binding.

These quilters are typical of those throughout the state who now find their craft admired and copied by younger women. Take Mae Logan, for instance. She learned to quilt when she was about 7 when it was fun to do what the grownups did. But when she moved from Alabama to Oklahoma in 1929 as a young married woman, she quilted out of necessity. Quilts were needed for cover, and she recalls making nine in one year.

Lela Stafford, whose mother died when she was 4, can't remember how she learned to quilt. It could have been in the Masonic Home where she grew up, or it could have been at Oklahoma State, where she went to college. But while she was raising her family, she made a quilt every winter. It was a case of have to, she recalls.

Ella Gatliff, another of the quilters at the center, also quilts at home, making quilts for her children and grandchildren. She made her first quilt in 1928, the first year of her marriage. She remembers piecing quilts late at night while rocking a

colicky baby.

Quilting activity has never really subsided in some areas, like the Home Demonstration Clubs throughout the state, many of which include quilts in their county fair exhibits each year.

There are more than 19,000 women in Home Demonstration Clubs in the state, and many of them will make a contribution to the club's friendship quilt for the exhibit. The friendship quilt is one to which a group of women contribute blocks and then help with the quilting. There are so many of them that there was a new category this year at the State Fair for group quilts.

Then, too, some Home Demonstration Clubs make a quilt to be raffled off in a fund-raising project. The New Hope Extension Club in Norman sells chances each year on a quilt, with a drawing around Thanksgiving.

Typical of a demonstration club member is Mrs. Zelma Hagar of Norman. She regularly contributes clothing each year to her club's county fair exhibit, but she is also deeply involved in its quilt project, as well as those of her own.

During the bad weather last winter, Mrs. Hagar made a 50-star American Flag quilt, which had been scaled to regulation size by an engineer friend. It's 115 x 83 inches and lined with a queen-size bedsheet. She appliqued the white stars on the blue field and quilted the stripes in five-pointed stars. She made it for herself, but she says she'll will it to her son.

Mrs. Hagar's mother taught her to quilt 43 years ago when she first married. She and her mother quilted six quilts that year. Then her quilting activity dropped off until she joined the Home Demonstration Club in 1964.



For her club's quilt raffle in 1976, she made a quilt which she called "Oklahoma Patches of Love." It had a state map in the center, and the surrounding blocks were symbolic of Oklahoma, including an oil derrick, a scissortail flycatcher, a teepee, a windmill, mistletoe, an OU football helmet and an OSU cowboy. A neighbor won the quilt in the club raffle, and Mrs. Hagar has tried repeatedly to buy it back.

Quilt raffles are fairly common fund-raising efforts in the state. For instance, the Arts and Crafts Club in Wewoka has a raffle each year to support the Seminole Nation Museum there, and they find that tourists often win quilts. One winner paid a return visit the next year. They've been selling chances since June and will raffle the quilt Thanksgiving week, hoping to make \$1,000 this year.

In earlier days, the quilt was strictly a utilitarian article, born of necessity and providing warm covers for beds and for hanging in doors or windows which were not tightly fitted. And quilting was a very personal activity, usually a woman working alone piecing a quilt top. It was her creation, and she may or may not have invited others in to help her quilt it once she got it in the quilt frame.

Some of today's quilters make quilts in blocks, using a large hoop, similar to an embroidery hoop. They quilt the blocks and then put them together. The old-fashioned frames were attached to ropes, and run through hooks in the ceiling. The frame was lowered during the day for quilting and raised again at night.

Dixie Haywood pieces her contemporary crazy quilts by machine, stitching the pieces to a block of

polyester batting. But Judy Hadley of Norman, a young quilter and collector, does her quilts by hand and uses nothing but cotton. She has about 50 quilts in her collection, but she uses them as they were meant to be used, for cover.

But like Mrs. Haywood, she learned to quilt during the last 10 years. She did it mostly by reading books, but she also got some advice from a traditional quilter — her husband's Ohio grandmother.

"It used to be," she said, "that people didn't want quilts. They'd use them for mattress covers or when they moved furniture, but now people are beginning to realize that quilts are something special."

She's glad to see the revival of interest, but she says it makes collecting harder and more expensive.

Lane Coulter, an art professor at the University of Oklahoma, and his wife, Jane, are also young collectors. They have about 15 quilts, including two Amish quilts which they bought through an advertisement. He says that prices seem to be from \$15 to \$25 at the bottom and range up to \$2,000 in New York for the Amish quilts and those early 19th Century quilts.

Kathy Raeside said Oklahoma quilts will average from \$100 to \$150, depending on the quality, but she said the national average would be around \$300 to \$400.

The revival of interest in quilting is evident by the number of quilts entered each year in county and state fairs. Harriet Brown of Oklahoma City judges quilts at some county fairs and the State Fair. This year, she noticed more of the traditional pieced quilts and attributes this to the availability again of woven fabrics and the return of calicos. A few

years ago, quilters had to resort to doubleknits.

Like the quilt, the quilting bee, a truly American tradition, is coming back in some communities, such as the church group in Apache which quilts regularly. And of course, the quilting bee is alive and well in most of the senior citizens centers in the state.

The quilt in America started as an economic need, but out of it grew a social institution — the quilting bee. The custom was to invite about 12 women, as more could not quilt comfortably around a frame. As the quilt was rolled up, the number might drop to six or seven to give arm room.

Sometimes in the rural areas, where distances were long and going places was difficult, a hostess would wait until she had two or more quilt tops pieced. Then, she'd borrow extra frames and invite her friends for a day of quilting. A supper would follow, to which men were invited. It was a real social event, and Stephen Foster immortalized it in his ballad:

*"In the sky the bright stars  
glittered,*

*On the banks the pale moon  
shone,*

*And 'twas from Aunt Dinah's  
quilting party*

*I was seeing Nellie home."*

At other times, the quilting bee was a forum for discussing the issues of the day, strictly a women's affair. It was to one of these that Susan B. Anthony made her first speech in her quest to secure the vote for women.

And it may be, as some suggest, that the renewed interest in quilting results from today's women wanting to discover their history and finding much of it in quilts and the women who made them as they helped to build a nation.

# Quilting



*Viewing a Bert Seabourn painting, "Red Shawl," on exhibit at The Galleria, Norman, are Reba Olson, left, and Marsha Asenap. Their dresses of similar design and both decorated with cowrie shells were made 100 years apart. Mrs. Olson's Crow Indian dress is made of navy wool government issue fabric while Mrs. Asenap's dress is of double-knit polyester and was designed by Marian Wolf, a Kiowa.*

# Indian Designers Brighten Holiday Fashions

THEIR ART AND CRAFTSMANSHIP MAKE THE HIGH FASHION SCENE FROM GERMAN BOUTIQUES TO FRENCH SALONS, FROM NEW YORK DRESS SHOPS TO LOS ANGELES SHOWROOMS.

Dressing for holiday parties and festive fun can prove exciting when Oklahoma's Indian designers take command.

They come from every corner of the state, these artists. Creeks and Comanches, Kiowas and Choctaws, Cherokees and Quapaws and a dozen other tribes are represented among them. Some are self-taught. Others hold college degrees. They live in big towns and small towns and no towns at all. But whatever their backgrounds, they share one key trait: a soaring creativity that gives them a

**BY JOYE R. BOULTON**

JOYE R. BOULTON IS A NORMAN  
FREE-LANCE WRITER AND TRANSLATOR

# Holiday Fashions

well-nigh incredible sense of line and color and a deep feeling for and emotional involvement in Native American attire.

The garments they produce range from tennis skirts to evening gowns, reversible vests to jumpsuits, floats to caftans. The fabrics in which they work include muslins and calicos, polyesters and hand-woven wools. Their chosen colors span the spectrum from purest white to deepest black and most vivid turquoise—not to mention the familiar reds, purples, yellows, burgundies, greens, and every other shading of the rainbow. And they cater to an ever-expanding market of intensely style-conscious women who, whether their tastes run to the traditional or innovative, are opting for the originality and striking effect that go with this current trend of the fashion world.

And yes, they do garb men and children, too.

Of particular interest is the way Native American motifs appeal to Indians and non-Indians alike. Apparently it's hard indeed for any woman to resist an approach that offers dignity as easily as it does flare—or even both at once!

An added plus is the way these styles show off jewelry. Indian women, especially, delight in the showcase provided for their handsome personal pieces.

Favored design elements include Seminole patchwork, Muscogean appliques, woodland florals, Osage ribbonwork, and Sioux beading. The thunderbird, the scissortail, the catfish, the buffalo, the bear paw—all find a place; and the designers' shows carry their art and craftsmanship from German boutiques to French salons, New York dress shops to Los Angeles showrooms, Scottsdale's Arizona Country Club to the Army Officers Wives of Greater Washington, D.C. Major magazines (*Redbook*, *Mademoiselle*, *Arizona Highways* among them) hail their work, and they've been featured on network television.

Drawing on Indians' strong sense

of kinship, many of the businesses are family operations. Thus, "The Fife Collection, Ltd." is the trade name of a privately held family corporation through which the five daughters of Jim and Carmen Fife of Dustin create their custom-designed line of fashions. Their designer showroom is at 109 N. Third St., Henryetta.

The Fifes are members of the Creek tribe. Major designer is Phyllis Fife Patrick. "Creativity is an innate aptitude; an ability that is at the hands of the possessor to develop, to exercise, and to put to profitable use," explains Phyllis, in commenting on her work as a designer. "My creative energies have been exerted in the form of art in various media."

The comment is an understatement. A recognized painter as well as a designer, she has had exhibits in nearly a dozen major centers, including the Riverside (N.Y.) Museum, Oregon State University, the Museum of New Mexico, the Center for Arts of Indian America (Washington, D.C.), the Philbrook Art Center at Tulsa, and Fort Worth's Amon Carter Museum. Her professional experience has seen her serving as both art consultant and museum worker. She has also taught design at the university level. Three years as a painting major at Santa Fe's Institute of American Indian Arts contributed to her education, as did study at the University of California at Santa Barbara and at Northeastern Oklahoma State University. She received her Bachelor of Fine Arts degree from the University of Oklahoma in 1973.

But the Fife enterprise is by no means a Johnny-One-Note proposition. Sandy Fife Wilson is associate designer. Sharon Mouss serves as operations officer. Contributing designers are Jimmie C. Fife Stewart, Carmen Fife, and Robin Fife. Between them, they've developed one of the largest lines of any Indian fashion house. And they've received an extra boost through the enthusiasm for their work manifested by Doris Antun, *Mademoiselle's* associate fashion

editor.

This family approach to style isn't at all unusual among Indians. Often one member designs, another handles financial records, a third models, and others sew the garments. Indeed, even in manufacture there may be specialization, with one person handling patchwork, a second beading, and a third specializing in ribbon decoration.

Native American Designs of 1514 Washington Drive, Miami, Okla. contributes a second facet to Oklahoma's Indian fashion jewel. Here George Romick, a Quapaw silversmith, creates striking jewelry, while his non-Indian wife, Virginia, offers one of the widest selections of sophisticated garments of any of the designers. She's particularly noted for her spectacular black long-sleeved dresses with sleeveless knee-length black overjacket covered with ribbonwork. But her stock also includes attire ranging from Cherokee tear dresses to all-over tafeta appliques and Kiowa style skirt/blouse ensembles; from tennis and golf outfits to formal evening wear. Both fall/winter and spring/summer collections are featured.

Virginia doesn't find the popularity of Indian motifs on the high fashion scene at all surprising. "Research shows amazing parallels between what comes out of Paris each season and traditional Native American styles," she explains. "The keynote, for both, is simple elegance. That's the secret of their success."

How did she herself get into the field? "I married an Indian," she answers, laughing. Actually, she started by accident, in 1975, when a shirt she made sold. Commissions followed. Always interested in the arts, and with a background of teaching crafts, Virginia soon found herself moving into design. And again, it's a family venture. Daughters Tammy and Rhona model and mother Cubbie Blair does fringing and beadwork.

Brenda Meyers, 4824 Judy Drive, Del City, a full-blood Kiowa, represents the Romicks in the Oklahoma City area.

Another major figure on the Indian fashion scene, now in semi-retirement, is Mrs. Georgeann Robinson, Bartlesville, who Feb. 1 closed her famed Red Man shop in Pawhuska.

Authenticity has always been the keynote of Mrs. Robinson's work. A full-blood Osage, she has devoted a lifetime of research to her collection of tribal dresses—it includes Osage, Delaware, Cherokee, Cheyenne, Apache, Gros Ventre, Kiowa, Kickapoo, Seminole, and Pawnee garb, among others. She has demonstrated techniques of traditional Osage ribbonwork three times at the Smithsonian Institution in Washington, D.C. She is one of the few craftspeople who still do ribbonwork for men's Osage straight dance attire, always using the traditional odd number of ribbons — sometimes as many as 21. Her "From the Traditional to the Contemporary in Indian Fashion" shows for the Bartlesville Indian Women's Club help to provide funds for a scholarship program. She still takes limited orders for her garments.

An Oklahoma City Native American fashion enterprise is The Indian Store, where Laura Jones displays her creations. The store is part of the Choctaw Trading Post, 3131 N. May. Laura, half Comanche and half Kiowa, does buckskin dresses, black velvet gowns, and ribbonwork (including men's ribbon shirts derivative of Sac and Fox styles). Her chosen materials are polyester, cotton, brocade, satin, and wool. Many of her garments are washable and drip dry. One of her favorite styles is a black velvet dress based on an old pattern worn by many of the Plains tribes. However, instead of the traditional elk teeth, she uses cowrie shells as decoration. Her ribbon skirts feature geometric designs, based on Plains Indian motifs, and floral patterns, taken from the Woodland tribes of the north.

Laura attended the Fort Sill Indian School. Half of each day there was devoted to sewing and homemak-

ing skills, the other half to academics. The sewing teacher was white, the arts and crafts teacher, Indian.

A major factor in Laura's development, she feels, was her family background. Her grandfather, Albert Attockmie, was a Comanche tribal leader and, for many years, director of the American Indian Exposition. Her father, Spencer Asah, was one of five Kiowas who attended the University of Oklahoma's first special program for Indian artists. A dancer and singer, he made his own outfits with Laura's mother contributing the beadwork.

Encouraged by her family's pride in their Indian heritage, and building on the foundation training she'd received at Fort Sill, Laura began sewing as a hobby. Later, discovering how many other people liked and appreciated her work, she began to produce fashions for sale.

Laura's mother, Ida Attockmie Asah, owns the store in Oklahoma City which Laura manages. She herself manages a second outlet in Apache.

Although now in semi-retirement, Irene Jones, a Sac and Fox and Laura's aunt, advises and helps with the business. She formerly handled family sales to the Flycatcher Crafts Co-op, 3020 Paseo, and other outlets which sell the work of various seamstresses on consignment.

Another intriguing operation is Washita Valley Crafts, 119 N.W. 2, Anadarko, an economic development project sponsored by the Washita Valley Community Action Council. Founded in 1973, it's staffed entirely by VISTA workers, and currently is under the direction of Chowning Brake. The group's designers and seamstresses produce garments in length and color combinations specified by the customer. Each is made to order and tagged with the seamstress's name. Sales reach Chicago and New York, as well as Oklahoma area markets. Sundresses, reversible vests, wrap-around reversible skirts, and a wide variety of blouses are included among the group's specialties,

with appliqued designs ("Seagull," "Chieftain," "Eagle") to add drama and contrast.

Of course, such leading operations constitute only the tip of the Native American fashion iceberg. Dozens of other designers and seamstresses produce occasional garments or do specialized work. Thus, Maudie Cheshe-walla, director of Pawhuska's Osage Museum, teaches ribbonwork based on old Osage patterns and does much finger-weaving.

Fashion is by its very nature a changing thing. While traditional styles have their faithful devotees, innovative touches are increasingly common among designers, as in the zooming popularity of pantsuits, the use of modern fabrics, and introduction of new colors.

Decorative touches take a variety of forms, in addition to the familiar applique and ribbonwork. Hand-painted patterns are frequent, as are silk-screened designs and prints.

Accessories, too, receive marked attention. Shawls, scarves, sashes, stoles, purses, hand-woven belts, beaded medallions, boots, moccasins, necklaces, crowns—all are featured in many ensembles. Nor is silver—as in concho belts, for instance—by any means a rarity.

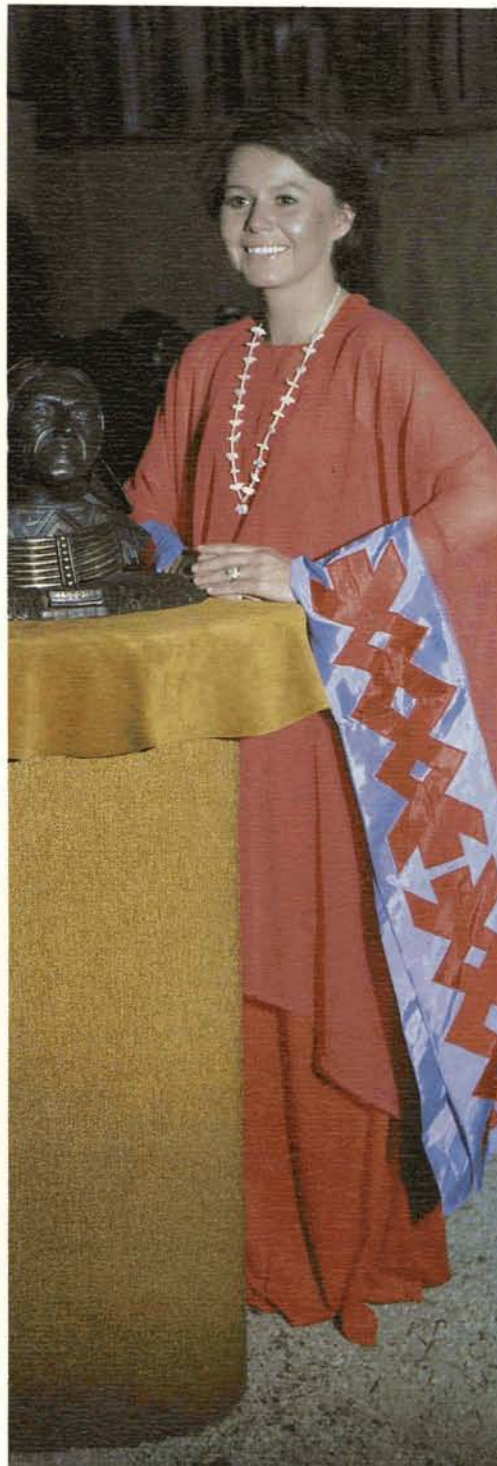
Although a considerable range of shops and other sales outlets for Indian styles are to be found throughout Oklahoma, a high proportion of the Native American fashion business develops by word of mouth or as a result of style shows. Much also is done by mail, with several designers (the Fifes and the Romicks, for example) providing catalogs. Prices may range from \$10 for a short reversible vest to more than \$3,000 for an elaborate and authentic tribal dance outfit, with many items in the \$50 and \$150 range.

Together it all adds up to a fascinating development on the Oklahoma scene — a vibrant, colorful, ever-changing development that promises increasingly to turn the world's spotlight on yet another burgeoning facet of our state's Indian art.



*Opposite: Muskogean designs are applied to the top of the dress, left, with traditional Seminole patchwork decorating the dress, right, both from the Fife Collection and photographed in downtown Tulsa. Cherokee ribbonwork adds to the beauty of the red chiffon dress, center, designed by Virginia Romick. Models, from the left, are Sandy Fife Wilson, Linda Nichols and Ivanna Sherrill. Part of the entertainment at the World's Richest Roping and Western Art Show at Chelsea, above, is the fashion show of Native American Designs by Mrs. Romick. Models, from the left, are Tammy Parker, Shirley Baker and Ruth Wills Jenkins.*

# Holiday Fashions



# OKLAHOMA TODAY CHANGES EDITORS

With this issue, Sue Carter becomes editor of *Oklahoma Today*, the first change in editors since 1960 when Bill Burchardt was named editor. Burchardt had been associate editor since 1957.

For nearly 25 years, *Oklahoma Today* has promoted the best that Oklahoma has to offer—its scenery, its cultural, recreational and special events, its industry, its natural and man-made wonders, its achievements and its heritage.

"I am excited about continuing this tradition," Mrs. Carter said. "Future issues of *Oklahoma Today* will particularly emphasize outdoor recreation, special events and other attractions that travelers in our state enjoy. I expect the magazine's top quality photography and printing to continue."

The criteria for most articles will be, "Can our readers go see this for themselves?"

"There are so many wonderful things to see in Oklahoma, so many things to do that can't be done anywhere else, that we hope our readers will want to visit the places we write about in *Oklahoma Today*," she said.

The spring issue of the magazine, to be distributed March 1, will focus on Southwestern Oklahoma. Here buffalo and longhorn cattle roam the Wichita Mountains Wildlife Refuge, American Indians gather for pow wows, and the largest artillery center in the world—once a cavalry post—is located. Special events will be featured in the summer issue. Oklahoma is Horse Country, and that industry will be the subject of the fall issue. Contemporary Oklahoma Native American Artists will be showcased in the winter issue.

Over the next two or three years, each area of the state will be spotlighted in a single issue. "Oklahoma has such great variety — the northwest is totally different from the southeast, and the northeast has little in common with the southwest. We hope to capture the essence of that region through articles on its recreation, its museums, its parks and



SUE CARTER

BILL BURCHARDT

lakes, perhaps its agriculture or industry, and entertainment or special events," Mrs. Carter said.

Mrs. Carter is a former editor and owner of *The Lexington Sun* and *The Noble News*, weekly newspapers in Cleveland County. She has taught journalism at the University of Oklahoma and Oklahoma State University and was an editor for the National Association of Geology Teachers. She is a graduate of the OU School of Journalism and received a master's degree from OSU.

*Oklahoma Today* has matured into a prize-winning magazine under the guiding hand of Burchardt. Founded under Governor Raymond Gary in 1956, *Oklahoma Today* has had only two other editors.

Through the years Burchardt has written many of the magazine's best articles and has taken much of its prize-winning color photography.

"What we try to do is to remind Oklahomans that they have great things to be proud of — wonderful people, wonderful institutions and a big, beautiful country unsurpassed by any other state," Burchardt said.

One of the highlights of his career was in 1975 when he accepted the Trustees' Award for *Oklahoma Today* from the National Cowboy Hall of Fame and Western Heritage Center.

The author of eight published novels, Burchardt won the annual Tepee

Award from the Oklahoma Writers' Federation for two of them, *The Birth of Logan Station* and *Buck*. His ninth novel, *Medicine Man*, is scheduled for publication by Doubleday in January.

In 1961, Burchardt was president of the Western Writers of America, an organization whose members write at least 90 per cent of all western stories, novels, articles and TV and film plays.

He began his writing career at the end of World War II when he published numerous stories in the old western adventure magazines. He has also written on music, history and religious topics.

*Oklahoma Today* has published several articles on Will Rogers, Oklahoma's favorite son, over the years. When contemplating his retirement, Burchardt said that he wanted to put together the four Will Rogers Centennial issues of *Oklahoma Today*.

"It has been a real privilege to put out these four issues paying tribute to him as my final work with *Oklahoma Today*," Burchardt commented.

"Will Rogers was an integral part of my growing up. I was crossing the street between Sidney Ham's music store and the Corner Pharmacy in Guthrie when I heard the news of Will's plane crash in Alaska. The next day was my 18th birthday. All of us loved and respected Will Rogers," he said.

The last four issues of *Oklahoma Today* have carried a Will Rogers theme in observance of the 100th anniversary of the writer-cowboy-philosopher's birth on Nov. 4. They may be purchased as a package from the *Oklahoma Today* office in Oklahoma City.

Burchardt will continue writing western novels and non-fiction books during his retirement. A short article, "Christmas Memories," is included in this issue.

"As you can see, I'm finding it hard to wean myself of the habit of writing for *Oklahoma Today*," he said.

Editor:

Enclosed is one of our reprints of the *Claremore Daily Progress* Memorial Edition to Will Rogers, printed in 1935. We made this for the centennial celebration of his birth. If you'd like to mention this in your "Oklahoma Scrapbook" column, something like this would do:

A full-size front page reprint of the *Claremore Daily Progress* for Aug. 22, 1935, printed as a Memorial to Will Rogers, has been made by the International Newspaper Collector's Club. They are available at discount in bulk lots. Single copies are 50c, postpaid, from the club at Box 7271, Phoenix, AZ 85011.

The original of this issue is part of our big exhibit, which includes papers back to the year 1537. Thousands of people see these every year at schools, conventions, libraries, etc. From time to time we make reprints of special front pages of timely interest.

With best wishes,

Charlie Smith, Secretary  
International Newspaper  
Collector's Club

Editor:

We enjoyed "Sailing Oklahoma's Great Lakes" in your autumn issue by Tom Bryant. We would like to point out that the U.S. Army Engineer District, Tulsa, no longer stocks hazard maps of its lakes. At one time hazard maps were available for Lake Texoma, Keystone and Eufaula but when our supplies were exhausted no more were printed. They were costly and did not satisfy the needs of today's recreationists and fishermen.

Topographic maps are available from one of the following sources:  
Mid-Continent Reproduction, Inc.  
7226 East 41st  
Tulsa, OK 74145

U.S. Geological Survey  
PO Box 25286  
Denver Federal Center  
Denver, CO 80225

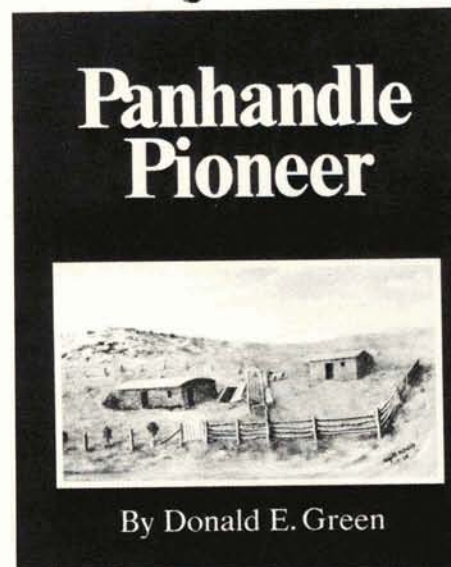
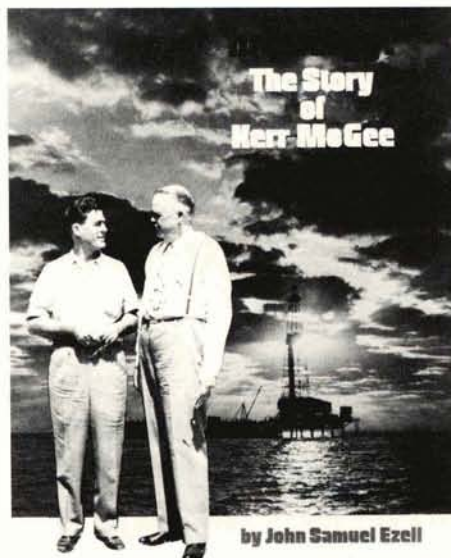
Sincerely,

JOHN O. THISLER  
Chief, Public Affairs Office  
Tulsa District, Corps of  
Engineers  
Tulsa, OK 74121

Editor:

If you have further occasion to write of the origin of the term "Buffalo Soldiers" (*Oklahoma*, Autumn, 1979, p. 18), you might consult Mitford M. Matthews' authoritative *A Dictionary of Americanisms*, which quotes from 1872 Roe's *Army Letters*, "The officers say the Negroes make good soldiers, and fight like fiends . . . The Indians call them 'buffalo soldiers' because their woolly heads are so much like the matted cushion that is between the horns of the buffalo."

Sincerely yours,  
Maurice Kelley  
Princeton, NJ 08540



**INNOVATIONS IN ENERGY: THE STORY OF KERR-McGEE** by John Samuel Ezell; Univ. of Okla. Press; \$17.50. This book begins with the company's pioneering work in inland and offshore drilling, including the first offshore well, and describes its expansion into refining, manufacturing and retailing. It covers the legal headaches, including the case of Karen Silkwood, and the problems between the energy industry and government.

**PANHANDLE PIONEER: HENRY C. HITCH, HIS RANCH, AND HIS FAMILY** by Donald E. Green; Univ. of Okla. Press; \$9.75. The saga of Henry C. Hitch, Sr., and his ranch is also the story of the social, cultural and economic fortunes of the tri-state Panhandle region—the three corners of Oklahoma, Texas and Kansas. It describes how one family-owned ranch made the transition from the open range of the 1880's to an agribusiness in the last quarter of the 20th century. This is the seventh in the Oklahoma Heritage Track-maker Series.

**AN OKLAHOMA ADVENTURE OF BANKS AND BANKERS** by John M. Smallwood; Univ. of Okla. Press; \$9.75. This history of the banking industry in Oklahoma begins with the turbulent and exciting years of French and Spanish exploration, when traders used fur pelts for currency, and continues to today's computer-oriented operations. The same spirit that inspired the homesteaders, miners, and businessmen could also be found in the territorial banker, according to this second volume of the new Oklahoma Horizons series.

**THE COWBOY HERO: HIS IMAGE IN AMERICAN HISTORY & CULTURE** by William W. Savage, Jr.; Univ. of Okla. Press; \$12.95. This book examines the cowboy of myth, dime novel, wild West show, legend, Hollywood, museum and television. The author winds up his review of the cowboy hero with his last chapter, entitled, "A Bore At Last."

# DECEMBER

- Nov. 23- "Da", American Theater  
Dec. 8 Center, Tulsa
- 1 Philharmonic Christmas  
Concert, McMahon Aud,  
Lawton
- 1-9 National Finals Rodeo, Myriad,  
Okla City
- 1-15 "The Stingiest Man In Town,"  
Cabaret Supper Theater,  
Ft Sill
- 1-31 "Star Of Wonder,"  
Kirkpatrick Planetarium,  
Okla City
- 2,4 Spanish Festival,  
Okla Symphony, Okla City
- 3 University Singers Concert,  
OCU, Okla City
- 3 Orchestra Concert, SWOSU,  
Weatherford
- 5-9 Studio Theater: Leonce and  
Lena, OU, Norman
- 6 Elmar Oliveira, violinist,  
Philharmonic, Tulsa
- 6 "The Nutcracker,"  
Tulsa Ballet, Ada
- 6-9 "A Christmas Carol," OU,  
Norman
- 6-9 "My Three Angels," OCU,  
Okla City
- 6-16 "A Christmas Carol,"  
Okla Theater Center,  
Okla City
- 7-15 "Ladies At The Alamo," OU,  
Norman
- 7-15 "The Taming Of The Shrew,"  
Denney Playhouse, Lawton
- 7 "The Lion Who Wouldn't,"  
OSU, Stillwater
- 8 The Messiah, USAO, Chickasha
- 8 Lawton Ballet, McMahon Aud,  
Lawton
- 9 Christmas Choral Concert,  
SWOSU, Weatherford
- 9 "Ceremony of Carols," OCU,  
Okla City
- 9 Christmas Concert, OSU,  
Stillwater
- 10 University-Metropolitan  
Symphony Orchestra,  
Okla City
- 12 Alicia de Larrocha, pianist,  
Philharmonic, Tulsa
- 14-24 "A Christmas Carol,"  
American Theater Center,  
Tulsa
- 15-16 "The Nutcracker," Civic Center,  
Okla City
- 15-16 "The Nutcracker," Bartlesville
- 22-23 "The Nutcracker," Performing  
Arts Center, Tulsa

# JANUARY

- 5 Hank Thompson, Okla "Pops,"  
Okla City
- 10-20 "LUV," Okla Theater Center,  
Okla City
- 11-19 "The Subject Was Roses,"  
Denney Playhouse, Lawton
- 13,15 Russian Festival,  
Okla Symphony, Okla City
- 18 All Gershwin Concert,  
Okla "Pops", Okla City

PHOTO BY BIL LEIDERSDORF



Stephanie Wolf and Peter Frame, shown above, will perform everyone's favorite ballet, "The Nutcracker," for the first time Dec. 15-16 with the Oklahoma Ballet in Oklahoma City. The Tulsa Ballet will dance the traditional Christmas ballet Dec. 6 in Ada as well as Dec. 22-23 in Tulsa. Bartlesville will present "The Nutcracker" Dec. 15-16.

The famous San Francisco Ballet also will be performing in Oklahoma City Feb. 26-27.

Another holiday favorite in the Lawton area is "The Stingiest Man In Town," performed annually at the Fort Sill Cabaret Supper Theater. The play is a spoof of Dickens', "A Christmas Carol," which will also be entertaining audiences across the state.

The wonderful "Russian Easter Overture" will be a highlight of the Russian Festival to be performed by the Texas Christian University Choir and the Oklahoma Symphony in Oklahoma City during January. Russian music can also be enjoyed when the University of Oklahoma performs the ballet, "The Firebird," in March.

The first production of a major Wagnerian opera in Oklahoma will take place in Tulsa March 11-15 when an international cast will sing "Die Walkure" at the Performing Arts Center.

Good theater — both professional and community — is a highlight of the winter season throughout the state.

# ENTERTAINMENT CALENDAR

- 25-26 "No Sex Please, We're British,"  
Gaslight Theater, Enid
- 27-29 Lukas Foss, guest conductor,  
Okla Symphony, Okla City
- 30 Istomin, Stern & Rose Trio,  
Philharmonic, Tulsa
- 31 "Jury Cabaret,"  
Goddard Center, Ardmore

# FEBRUARY

- 7-17 "The Oldest Living Graduate,"  
Okla Theater Center,  
Okla City
- 7-23 "A Minor Talent," Cabaret  
Supper Theater, Ft Sill
- 8 Jazz Festival, SWOSU,  
Weatherford
- 8-10 "Ballad of Baby Doe," OCU,  
Okla City
- 8-16 "The Dark Horse," OU, Norman
- 9 Peter Nero, pianist,  
Philharmonic, Lawton

- 10-12 Janina Fialkowska, pianist,  
Okla Symphony, Okla City
- 13-14 "Our Town," NWOSU, Alva
- 13-17 "Cymbeline," OU, Norman
- 15- "The Taming of the Shrew,"  
American Theater Center,  
Tulsa
- Mar 1 "Not With My Daughter,"  
Community Playhouse,  
Norman
- 15-24 "The Prince," Theater Tulsa,  
Tulsa
- Mar 2 16 Marion McPartland,  
Okla. "Pops," Okla City
- 19 Jazz Concert, OSU, Stillwater
- 21 University Orchestra Concert,  
OSU, Stillwater
- 21- "My Fair Lady," Southwest  
Playhouse, Clinton
- Mar 1 21-23 "Rashamon," NWOSU, Alva
- 22 Cameron Jazz Festival,  
McMahon Aud, Lawton
- 22-23 "The Rainmaker,"  
Community Theater, El Reno
- 26-27 Alvin Ailey American Dance  
Theater, Tulsa
- 26-27 San Francisco Ballet,  
Civic Center, Okla City
- 29- "Company," Denney Playhouse  
Lawton
- Mar 8 MARCH
- 6-16 "Dark Of The Moon,"  
Okla Theater Center,  
Okla City
- 8 Barbershop Singers,  
McMahon Aud, Lawton
- 9-11 Alvaro Cassuto, guest con-  
ductor, Okla Symphony,  
Okla City
- 11-15 "Die Walkure,"  
Tulsa Opera, Tulsa
- 13-29 "Cat On A Hot Tin Roof,"  
Gaslight Theater, Enid
- 15 Melba Moore, Okla "Pops,"  
Okla City
- 18 Choral Spring Concert,  
SWOSU, Weatherford
- 19-23 "The Blacks," OU, Norman
- 21- "Ah Wilderness!," American  
Apr 5 Theater Center, Tulsa
- 21 Stephen Kates, cellist,  
Philharmonic, Tulsa
- 27 Roger Wagner Chorale,  
Philharmonic, Tulsa
- 27-30 "The Misanthrope," OCU,  
Okla City
- 28 Bach Festival, SWOSU,  
Weatherford
- 28- "The Firebird," OU, Norman
- Apr 5 29 Jean-Pierre Rampal, flutist,  
Philharmonic, Tulsa

Martin Park Nature Center, opposite, offers a relaxing change of pace. Located in far northwest Oklahoma City at Meridian Avenue and Memorial Road, the center provides 2½ miles of wood-chip foot trails and is home for a variety of wildlife and more than 180 species of birds.

Photo by Fred Marvel



